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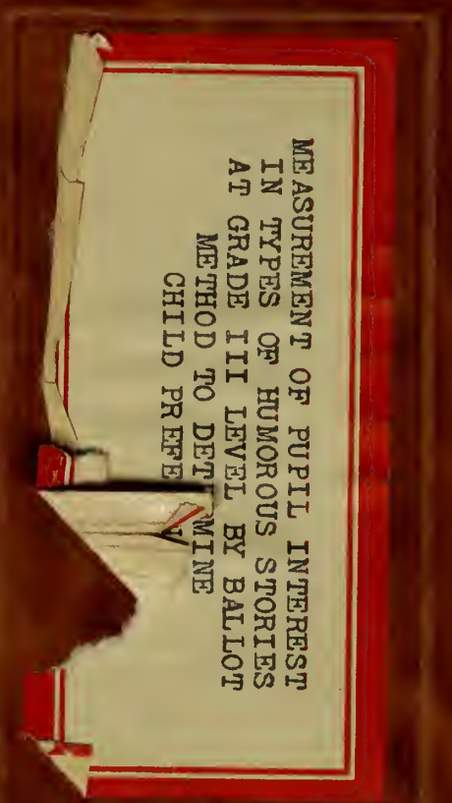
1949

Measurement of pupil interest in types of humorous stories at Grade III level by ballot method to determine child preference.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Thesis

MEASUREMENT OF PUPIL INTEREST IN TYPES OF HUMOROUS STORIES AT GRADE III LEVEL BY BALLOT METHOD TO DETERMINE CHILD PREFERENCE

Submitted by

Alice F. Baylies

(B.S., Ed., Salem Teachers College, 1940)

In partial fulfillment of requirements

for the degree of

Master of Education

1949

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CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

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I. Introduction

One of the most valuable gifts presented to man is a sense of humor. It brings about a mental slant toward things and people that is helpful his whole life through. It helps him to balance up too many facts in his early school life, and its proper cultivation leads to the development of a well rounded personality. It is important, therefore, to choose humorous materials wisely in order to bring about this desired development.

II. Statement of the Problem

It was the purpose of this study (1) to discover, if possible, the preferences of children at Grade 3 level for individual humorous stories; (2) to compare the preferences of boys and girls for individual stories and for two types of humorous stories; (3) to compare the interests of upper and lower quartiles in intelligence in individual stories and in the two story types.

Importance of this Study. A sense of humor is one of the most important elements in the social education of the individual. It becomes increasingly important as the individual approaches adulthood. Very little is done in the early school program of the child to develop systematically

and encourage this very necessary aspect of his personality. He needs copious legitimate outlets for his laughter in this world of high-tension living. Louisa P. Merchant[1] says:

> Many tense situations have been relieved because a sense of humor has left the individual free to attack the problem without emotional strain.
>
> By placing before the child a wealth of humorous literature his desire for something funny will be satisfied and he will be less likely to seek his chance to laugh in the comics and in the misfortunes of others.
>
> We, as teachers, may not be able to develop a keen sense of humor in all children, but we can endeavor to develop in them the ability to appreciate the really humorous situations. We can accomplish much in our efforts to make the child happy by supplying him with an abundance of literature filled with incidents which the child will find humorous.

The humor of a small child is naturally of a crude variety. It is apparent that as he enters the third grade, his humor needs to be guided into the right channels in order that he may become a kind, well-balanced, happy member of the class and of society. It would seem that the school could do much by finding out what types of humorous material appeal to him, and by making available to him a rich and varied program of the best humorous stories, prepared in accordance with his interests and needs.

Too often a child's sense of humor is judged by adult standards. Therefore, such a program will be offered to nine

1. Louisa P. Merchant, "A Child's Sense of Humor", Elementary English Journal, 17:27, January, 1940.

third grades in Greater Boston and an attempt made to discover what humorous stories the children liked best and what type of humorous story is most popular.

In Chapter II may be found a summary of the related literature reviewed which concerns humor in children's literature and other surveys of children's interests.

CHAPTER II

REVIEW OF THE LITERATURE

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REVIEW OF THE LITERATURE

Books written especially for the enjoyment of children are comparatively new in the field of literature. Studies dealing with reading interests have been conducted over a period of years, and there has been significant change during the last century in the type of story considered suitable for children's reading. The New England Primer was typical of the Puritan Age; Tokens for Children, a little book of moralizing tales, was written for the edification of the young about 1700. It was not until some of the older chap books, published by John Newbury, were imported from England in 1750 that the American children had any considerable choice of literature. Washington Irving developed a new type of narrative for children. He wrote stories with real literary merit, but in general, the idea that children's literature is an important field of writing has developed very slowly.

Until 1898, adult judgments almost always decided where children's interests lay. Since that time, children have been consulted on this subject directly and indirectly and permitted to speak for themselves.

Mahoney and Whitney[1] feel that books for children appear

1. Bertha E. Mahoney and Elinor Whitney, Realms of Gold, Doubleday, Doran and Company, Inc., New York, 1929. pp.1-12.

very late in the history of the book because of the expense involved in printing them. They go on to say that in 1787 Blake's Songs of Innocence started a new era in children's literature. This was not written to instruct or to point a moral, but as real literature for children. This new book struck a new note and the French fairy tale writers were the dominating influence of the 19th century. The range of children's interests widened and there came a recognition of the power of imagination and the importance of cultivating it in children. There followed the development of much children's literature that is still enjoyed today.

Another aspect of the slow development of children's literature appears in the writings of Jenny Lind Green.[1] She feels that once upon a time we as a country were too busy building a new nation to stress reading for fun. In fact, it was frowned upon. But then two things happened that changed our opinion about the wisdom of using books just for teaching. One was that children never learned to govern by reading about "grown up" problems, and another was that in spite of our frownings on reading for fun, not a few children continued to bulge their pillows with their hidden novels, then considered useless.

---

1. Jenny Lind Green, Reading For Fun, The Gorham Press. New York, 1925. pp. 13-22.

It was found finally that all the immediate experiences that boys and girls had, made them hungry for more. They sought vicarious pleasure in books and grew accordingly. They read and reread what interested them most. Such reading has power for the reading they enjoy, they read oftenest, and what is read often with satisfaction makes the deepest impression.

Concerning this aspect of prolonged enjoyment of stories, Annis Duff[1] has this to say about tales of laughter:

> Some books are funny to some, other books are funny to other people; and people who find the same books funny can enjoy the interplay of reference, and the subtle sympathy of laughter that gives companionship a special intimacy. Our family has ten great favorites. It doesn't matter why we find them amusing. The important thing is that we have the most wonderful fun reading them, talking about them and quoting from them. They prick up points of light in all sorts of ordinary happenings, and by association, add a peculiar piquancy to our enjoyment of people. Every one of them is known as a child's book, not so much because its appeal is limited to children, as because children can so heartily enjoy it. All of them are serviceable books, the kind you read and reread, with a compound interest of pleasure from the time you are a sprout till you share them--as we hope to do--with your grandchildren.

In Realms of Gold,[2] we find that Walter Scott felt that children hated books that were written down to their capacity, and loved those which were composed more for their elders. It was his desire to create a book that a child could understand, yet a man might feel some temptation to peruse should he chance to take it up.

---

1. Annis Duff, Bequest of Wings, The Viking Press, New York, 1944. p. 160.
2. Mahoney and Whitney, op. cit., p. 12.

Mary F. Lyons[1] brings her study of the development of children's literature up to date by stating that:

> Today the literature period is entirely an appreciation period leading straight to adult interest and appreciation of good literature. It is a time when children relax and when they enjoy themselves. Literature is an escape for the child as it is for the grown up.

Lillian Pattinson[2] sums it up as follows:

> Literature gives pleasure, it begins appreciation of life and literature, it builds character, it socializes, it provides mental discipline, it augments the child's imagination, it fires ambition, it develops the right sense of humor, it enlarges the vocabulary and very importantly it aids the child in expressing self through the medium of words.

The one phase of children's literature that is often overlooked is the development of the right sense of humor. If not actually overlooked, it is sometimes approached haphazardly. Louisa P. Merchant[3] feels that a good sense of humor is more necessary in everyday contacts than correct sentence structure or a knowledge of the multiplication table, yet it is rarely ever developed or emphasized. She says:

> What actually constitutes a keen sense of humor is difficult to define, for there are shades and qualities of humor suiting the tastes and temperaments of all types of people.

---

1. Mary F. Lyons, The Development of Literature in the Boston Public Kindergarten, Unpublished Master's Thesis, Boston University, 1938.

2. Lillian Pattinson, Poetry for Little Children, Unpublished Master's Thesis, Boston University, 1930.

3. Louisa P. Merchant, "A Child's Sense of Humor", Elementary English Review, 17:15, January, 1940.

Stephen Leacock's[1] comment on the same aspect is:

> What laughter is and why it is, and what is a joke and why it is a joke, all these things remain unknown and unascertained. In a world that teaches everything that can be taught, humor alone remains an unexplored field.

In considering the importance of an appreciation of humor, Merchant[2] goes on to question whether we should assume that all children have a native sense of humor and can appreciate the situations which adults find humorous, or whether we should endeavor to find what the child considers funny and try to develop his appreciation of humor. Most children have a clean and kindly sense of humor; but often contact with adults has spoiled this, leaving in its place a mean and sordid type.

She says:

> There are various standard types which adults consider humorous. Frequently we judge a child's sense of humor by adult standards and cannot understand why he doesn't appreciate the book we consider humorous. Most adults appreciate the humor of exaggeration and of comic portraiture which emphasizes the national peculiarities of simplicity, penury, and cautiousness. Puns, allegory, satire and irony are some more subtle types of humor enjoyed by adults. These are the criteria by which we judge a child's sense of humor and by which we label him lacking in appreciation when he does not come up to our standards.

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1. Stephen Leacock, Humor, Its Theory and Technique, Dodd Mead, New York, 1935. p. 58.

2. Merchant, Ibid.

The child however views life from an entirely different angle; to him nothing is quite so funny as to see what a thing should be and, at the same time, how far it has gone astray. He must be able to place himself in the situation and visualize how he could have acted in a similar circumstance. The child with the more vivid imagination and a keener intelligence has without a doubt, a better opportunity to see the difference between what the situation is and what it should be, and then make the comparison.

In describing traits of children, Gesell[1] says:

The typical eight-year old has a high humor sense. He loves humor stories and relishes the way Brother Fox fools a victim. By the same token he rather likes to catch a teacher in a mistake.

At nine and ten the humor sense, if it matures, becomes more robust. The child is not only able to perpetrate a more or less practical joke, but he can take one on himself.

If then, the sense of humor is subject to the laws of growth, it will in some measure yield to training. Education in humor must come through suggestion, atmosphere and experience. At home the child has innumerable social experiences which call for impromptu humorous handling.

At school nearly everything depends upon the teacher, because humor is not an official subject of the curriculum. A vital teacher naturally and also deliberately establishes an atmosphere of cheerful give and take. There is hardly an art which does not have a place for the expression of humor in the schoolroom; drawing, music, sculpture, dancing, dramatics, broadcasting and television, but above all literature.

English literature and also foreign literatures contain materials for this enriching type of humor. But much remains to be done to create new humor materials based on the developmental characteristics of the child,

1. Arnold Gesell and Frances L. Ilg, The Child from Five to Ten, Harper Brothers, New York, 1946. pp. 286-287.

and his developmental needs, both moral and philosophic. The techniques of humor applied by himself and others are needed to safeguard sanity. This has always been a function of laughter and of humor.

Merchant[1] carried on an experiment in an attempt to find out what circumstances and situations fourth grade children, who were comparatively slow readers, considered funny. She felt that by determing what situations were amusing to them, it would be possible to develop the proper interest. Perhaps then it would not be necessary to leave the training of the child's sense of humor to the funny papers and slap-stick comedy. She discovered the following situations were considered funny by the children:

1. Situations which the child himself had experienced and in which he could readily imagine himself acting in the same manner.

2. Situations in which animals, birds, or insects did things the children never expected them to be able to do; situations in which animals acted or spoke like human beings.

3. Situations including an unexpected outcome, such as rain at a picnic or sudden change in action.

4. Some found any action of either children or animals funny which was exaggerated, but preferred it when it was not too highly imaginative.

5. Any stories of toys that were animated and had exciting experiences that were within the grasp of the child's imagination.

She feels that it is the duty of the school to encourage the love of humor in the child, so that as he grows, it will

---

1. Merchant, Ibid.

not develop into the mean and sordid type found in so many adults.

Merchant concludes with this rather startling statement:

> If, as the pessimists believe, there will be less and less to laugh at as the children grow older, it is even more desirable that their sense of humor be continually developed in order that they get their laughs in now.

Alice Dalgliesh[1] presents her point of view as follows:

> Laughter is a tonic and is good for all of us. It relaxes a tense atmosphere and relieves a strained situation. Playwrights recognize the fact that after a tense emotional scene, the audience likes a chance to laugh and to relax.
>
> Adults do not see things as children see them and fail to appreciate a child's very crude sense of humor. Ridiculous little happenings that send children into gales of laughter, leave us without a smile, for our sense of humor is so much more sophisticated.

Concerning this phase, Dunn[2] found in her study that many of the stories selected by adults to be of high interest value were often regarded by the children with indifference or distaste.

Dalgliesh[3] advocates giving youngsters legitimate opportunities through stories to laugh at the following types of situations:

---

1. Alice Dalgliesh, First Experience with Literature, Charles Scribner's Sons, New York, 1937. pp. 93-94.

2. Fannie W. Dunn, Interest Factors in Primary Reading Material, Contributions to Education, No. 113, New York: Teachers College, Columbia University, 1921. pp. 1-70.

3. Dalgliesh, op. cit., pp. 94-97.

1. Misfortune of others
2. Exaggeration
3. Unexpected happenings
4. Strange sounds and names
5. Repetition

In a study of situations which made children laugh conducted by a group of college students, "unexpected or pleasant surprise" stood highest, "queer names and nonsense syllables" second highest. In another study conducted at Columbia University, it was found that a feeling of superiority tended to be the most fundamental cause of laughter.

Justin[1] found that response to situations in which the child himself participates is at all levels greater than response to those situations in which he does not take part.

Dalgliesh[2] says:

> There have been few really successful writers of nonsense for children. The names of Lewis Carroll, Edward Lear, Rudyard Kipling, Helen Bannerman, Hugh Lofting and to some extent, A. A. Milne, stand almost alone in this connection. There are, however, a number of books, stories, and poems which have laughter provoking situations or pictures and the best of these should be included in every story teller's list.

---

1. F. Justin, "A Genetic Study of Laughter-Provoking Stimuli", Child Development, 3:114-136, March, 1932.

2. Dalgliesh, op. cit., p. 99.

Ruth Barnes[1] presents her point of view as follows:

> It may be true that a sense of humor is born and not made, but without a doubt it can be cultivated. Cultivation brings about a mental slant towards things and people; a slant that serves much as one grows up. Of all gifts presented to man, one of the most valuable is a sense of humor. It is worth much cultivation at any cost. Begin nonsense training early and keep it in the educational diet always, to balance up too many facts and to teach children to live whole-heartedly in that subtle realm of health-giving and wit-cultivating laughter.

Mary Gould Davis[2] has selected humorous stories confirmed by the children. They have all won the children's laughter. They are all in one volume because they are bound with a cord that is made up of grins and chuckles and amused approval.

In her foreword she says:

> One of the most refreshing experiences that we adults can have, and it is particularly valuable in these perplexing days, is to share with boys and girls a truly humorous story. Before this can happen, however, we are faced with a question. Will the story that seems humorous to us be equally amusing to the children? It is a question that only experience and faith can answer.
>
> Their outward response is as varied as the children are themselves. Some of them laugh outright. Not the almost mechanical laughter that the obvious, "slap-dash" type of humor brings, but laughter that is unconscious and effortless. Some chuckle, a low deep-throated chuckle. Some grin broadly. In some there is only a sudden lighting of eyes above grave lips. In them all there is a sort of relaxation, a yielding that breaks down barriers and leaves them free.

---

1. Ruth A. Barnes, "Nonsense Materials and How to Use Them", Elementary English Review, 6:150, June, 1929.

2. Mary Gould Davis, With Cap and Bells, Harcourt, Brace and Company, New York, 1937. pp. xi-xiii.

Dalgliesh[1] and Duff[2] furnish valuable lists of humorous stories highly recommended for youngsters. Kate Douglas Wiggin[3] prefers to call them Tales of Laughter because the name seems more appropriate. The Association for Childhood Education[4] furnishes a long list of humorous stories with accompanying age levels of interest, as does Anne Thaxter Eaton[5] The American Library Association,[6] and the Children's Catalog.[7]

In the more general studies dealing with children's reading interests, humor is not mentioned often, due in part to the difficulty of separating humor from other types of literature. It is really an integral part of many types of literature. Some authorities, however, do mention humor in their studies.

1. Dalgliesh, op. cit., pp. 150-152.
2. Duff, op. cit., pp. 160-169.
3. Kate Douglas Wiggin and Nora Archibald Smith, Tales of Laughter, Doubleday, Page and Company, Garden City, New York, 1926. 330 pp.
4. A Bibliography of Books for Young Children, compiled by Association for Childhood Education, Washington D. C., edited by Alida H. Hisle, 1942. pp. 25-28.
5. Anne Thaxter Eaton, Treasure for the Taking, The Viking Press, New York, 1946. pp. 176-180.
6. Subject Index to Books for Primary Grades, compiled by Eloise Rue, American Library Association, Chicago, 1946. p. 46.
7. Children's Catalogue, compiled by Ruth Giles, Dorothy E. Cook, Dorothy H. West. H. W. Wilson Company, New York, 1946. p. 384.

In his study, Jordan[1] directed the children to write down their favorite books and magazines and these choices were classified into several types of material. He found that among boys, humor received 3 per cent of total choices of books and 4 per cent of total choices of magazines. Girls indicated a very slight interest in humorous fiction and only .8 or 1 per cent of total choices of magazines fell in the humorous category.

In 1902, Olcott[2] named the types of stories that interested young children in the following manner: (1) animals, (2) nature, (3) fables, (4) fairy and wonder tales, (5) moral stories, (6) home, (7) play and (8) humor.

Grant and White[3] attempted to compare the actual reading interests of primary children unbiased by the schoolroom. The 600 children used in the study were from various sections of the country to determine whether the interest varied according to the locality. Animal stories appeared to be predominant. There was more demand for historical and informational stories than the books provided. It appeared there

1. Arthur M. Jordan, Children's Interest in Reading, Contributions to Education, No. 107, Teachers College, Columbia University, New York, 1921. pp. 88-90.

2. Frances J. Olcott, The Children's Reading, Houghton Mifflin Company, Boston, 1912. p. 344.

3. Emma B. Grant and Margaret L. White, "A Study of Children's Choices of Reading Materials", Teachers College Record, 26:671-678, April, 1925.

were more poetry, more nature stories, more fables, and more myths offered than there were choices from the children.

They concluded that school readers needed to be revised to meet the interest demands of children. The order of importance of these demands were: animal, fairy, folk, poetry, miscellaneous, informational, historical, child experience, Bible, nature, fables, humor, riddles, myths and special days.

In a study with Peardon and Sartorius, Gates[1] states that there have been 10 studies in interests of the first three grades up to 1931. They agree in general with the study made by Dunn ten years previous. The most suggestive method of studying children's interests in reading should attempt to unravel a number of characteristics that are primary. The following were noted:

1. familiar-family and personal
2. adventurous
3. funny and humorous
4. fanciful, unreal and supernatural
5. heroic, altruistic, patriotic
6. informational

In general they should incorporate some of the more salient elements, such as surprise, liveliness, humor, animalness, conversation and plot.

---

1. Arthur I. Gates, Celeste C. Peardon and Ina C. Sartorius, "Studies of Children's Interest in Reading", Elementary School Journal, 31:656-670, May, 1931.

Brumbaugh[1] believes that young children care little for literary style, but enjoy dramatic action, humor and adventure.

Concerning reading interests in general, Gates[2] found that neither sex, grade, nor intelligence were significant in influencing interests at the primary level. Huber[3] agreed with Gates in this respect.

In a study conducted by Dowell and Garrison,[4] four different questions were submitted to groups of children at intervals of from one to two weeks. The experiment consisted of four parts, narrowing down the children's choices with each part. They found that humor ranked fourth in the children's choices of most popular interest elements of third grade subjects. They also found that children in widely different social groups appeared to have little or no difference in their interests. In this respect, Uhl[5] drew similar conclusions.

1. F. N. Brumbaugh, "Children's Choices of Reading Materials", Elementary English Review, 16:226-228, October, 1939.

2. Gates, Peardon and Sartorius, Ibid.

3. Miriam B. Huber, The Influence of Intelligence Upon Children's Reading Interests, Contributions to Education, No. 312, Teachers College, Columbia University, New York, 1928. p. 39.

4. Pattie S. Dowell and K. C. Garrison, "A Study of Reading Interests of Third Grade Subjects", Peabody Journal of Education, 8:202-206, January, 1931.

5. Willis L. Uhl, Scientific Determination of the Content of the Elementary School Course in Reading, University of Wisconsin: Studies in Social Sciences and History, No. 4, Madison, Wisconsin, University of Wisconsin, 1921. p. 152.

Thorndike[1] has made a study of children's interests with a group ranging in age from 8 to 16 and from grade four to high school. Some of his findings are as follows:

1. Within the same sex the interest patterns of groups differing by several years in age and as much as 30 points in average I.Q. showed a positive correlation.

2. In their patterns of reported reading interests the bright children with a median I.Q. of 123 were most like a group of children two or three years older than they were who had a median I.Q. of 92. This appears to denote that "brightness" produces some differences in topic of interest, but not marked. When the brighter child is older, the differences tend to appear between him and his fellows. If he is somewhat younger than his fellows the differences are reduced to a minimum.

3. Sex is conspicuously more important than age or intelligence as a determiner of reported interest pattern, at least within the range and ability of this study.

4. The acceleration of interest in bright children does not seem to be entirely, or even predominantly a scholarly or bookish precocity.

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1. Robert L. Thorndike, "A Comparative Study of Children's Interests", Teachers College, Columbia University, New York, 1928. p. 35.

Terman and Lima[1] feel that children's literature is still in the experimental stage and changes may be expected to take place as a result of new educational aims and methods. In a sense, however, children are themselves the final arbiters of what they read.

Thus it is seen that in relation to the amount of study and research pertaining to other aspects of children's literature, there has been little attention given to humor alone. Authorities on the subject of child development and children's literature, such as Duff, Merchant, Gesell, Dalgliesh, Dunn and Davis, agree that it is vital and necessary to carefully guide and attempt to develop the right sense of humor in children. They all stress literature as a common medium, and many agree that daily real life situations also should be utilized to their fullest extent in developing an uninhibited yet kindly sense of humor.

Relatively few research studies mention humor alone, possibly because of its intangible nature and also because of its incorporation in so many types of literature. Some authorities such as Gates, Peardon and Sartorius and Brumbaugh, place it rather high on the scale of child interests, while others such as Olcott and Jordan, do not consider it a very important factor.

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1. Lewis M. Terman and Margaret Lima, Children's Reading, D. Appleton Century Company, New York, 1935. p. 15.

Many authorities, however, have been interested in developing a proper sense of humor in children for quite some time. During the last generation some progress has been made in supplying proper materials for doing just this. In one of the most important studies pertaining to reading interest, Dunn[1] states that it is essential that educators be so organized as to utilize existing interests and develop those which are potential. It seems only logical to consult the children themselves concerning their own tastes and preferences in order to build a better organized program of humor in the classroom.

1. Dunn, op. cit., p. 60.

CHAPTER III

METHOD OF INVESTIGATION

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METHOD OF INVESTIGATION

Scope of Study:

As stated in the previous chapter, the purpose of this study was to investigate the relative appeal of two different types of humorous stories at the third grade level. The survey covered stories that the pupils read themselves and stories with advanced vocabulary that the teachers read to them. The stories were divided into two general types, fantastic and realistic humorous tales. The fantastic stories included traditional tales appearing on suggested reading lists such as "Uncle Remus" and "Dr. Doolittle". The realistic tales included more modern stories describing situations that the children could apply to their own lives, such as "Cowboys Are Brave" and "The Big Long Honk". The following comparisons were drawn:

1. Comparisons of interests of boys and girls.
2. Comparisons of interests of upper and lower quartiles.
3. Comparisons of interest in story types.
4. Comparisons of interest in individual stories.

Oral Material and Procedure:

Twenty humorous stories were chosen from reading lists and from available collections of tales of laughter. The following table indicates the distribution of story types:

CHART I

SHOWING DISTRIBUTION OF STORY TYPES IN TWO GROUPS OF ORAL MATERIAL

	Realistic	Fantastic	Totals
Group I	5	5	10
Group II	5	5	10

As shown by this chart, these twenty stories were divided into two groups of ten stories each, five realistic and five fantastic. The complete list of books and stories used and a sample of each type will be found in the appendix, accompanied by a set of teacher directions.

These two groups of stories were distributed to nine third grade teachers in areas suburban to Metropolitan Boston. These areas included both industrial and professional communities and home conditions varied accordingly--underprivileged, average and superior. The survey included 210 cases and the intelligence quotients ranged from 77 to 138. The stories were read to the children in pairs consisting of one story of each general type. After each pair of stories had

been read, the children indicated their preference. Children were asked to sign their names to their ballots. The complete list of ten stories appeared on one ballot, so the children simply reclaimed their own paper at every voting period. A sample ballot appears in the appendix.

The summary sheet found on the next page was used throughout this study. Chart II gave the names of the pupils, sex, intelligence quotients, tests used, dates of test and the choices of the pupils for each part of the experiment. In situations where a recorded intelligence quotient was unattainable, the teachers used their judgment in rating the pupils, taking class standing into consideration as instructed in the teacher directions included in the appendix.

As mentioned above, the following comparisons were drawn:

1. Comparisons of interests of boys and girls.
2. Comparisons of interests of upper and lower quartiles.
3. Comparisons of interest in story types.
4. Comparisons of interest in individual stories.

CHART II

SUMMARY SHEET

Teacher				School											
	Pupils	Sex	I.Q.	Name of Text	Date Given	Silent Choices Set				Oral Choices Set					
1															
2															
3															
4															
5															
6															
7															
8															
9															
10															
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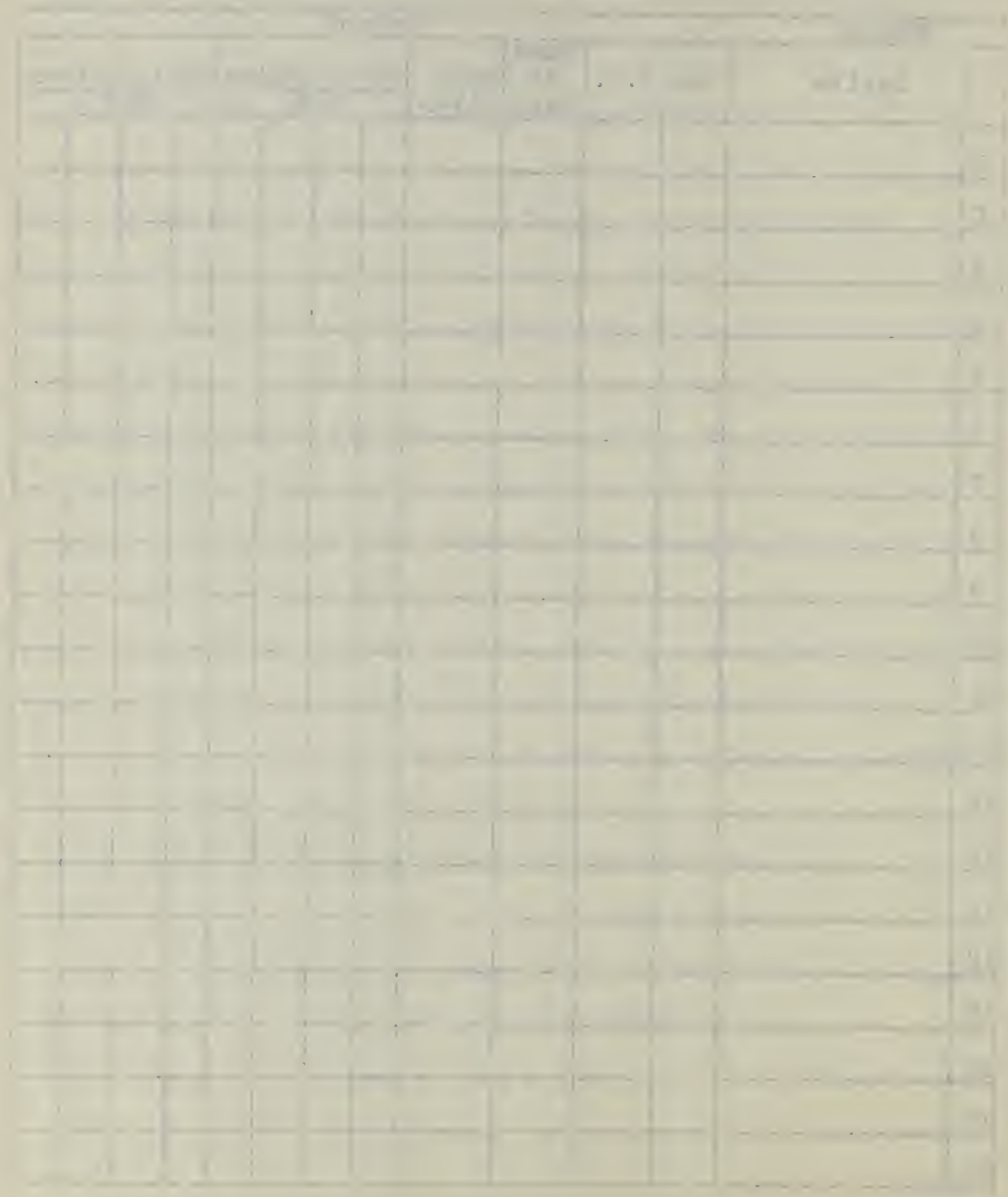


Silent Material and Procedures Used:

Twenty humorous stories were selected from basic third grade readers and hinged in separate folders. The following chart indicates the distribution of story types:

CHART III

SHOWING DISTRIBUTION OF STORY TYPES IN TWO GROUPS OF SILENT MATERIAL

	Realistic	Fantastic	Totals
Group 1	5	5	10
Group 11	5	5	10

Each group included ten stories, five fantastic and five realistic. A complete list of books and stories used and a sample of each type will be found in the appendix.

These sets were distributed to nine third grade teachers in areas suburban to Metropolitan Boston. These areas included both industrial and professional communities and home conditions varied accordingly--underprivileged, average and superior. The survey included 210 cases and the intelligence quotients ranged from 77 to 138. Each child had a chance to read the ten stories independently, receiving any necessary help. There was free access to the material. After reading the ten stories, each child received a ballot listing the ten stories and he underlined the three he most enjoyed reading.

Each child was asked to sign his ballot. A sample ballot will be found in the appendix.

As mentioned above, the same summary sheet was used and the same comparisons drawn, namely:

1. Comparisons of interests of boys and girls.
2. Comparisons of interests of upper and lower quartiles.
3. Comparisons of interests in types of material.
4. Comparisons of interest in individual stories.

The divisions of upper and lower quartiles were based, when recorded intelligence quotients were not available, on teacher judgment and class standing, as instructed in teacher directions included in the appendix.

Population:

Throughout this study, the population used was composed of third grade children in areas suburban to Metropolitan Boston. The number used in the survey was 210. The intelligence quotients ranged from 77 to 138. Tests used were the Detroit Intelligence Tests given in 1946, and the Kuhlmann-Anderson Tests and Pintner-Durost Elementary Tests administered in 1948. The suburban areas included both industrial and professional communities, and home conditions varied correspondingly--underprivileged, average and superior.

Restatement of Problem:

The following chapter will analyze the data acquired by the means reported above in an attempt to answer these questions:

1. Which humorous stories do third grade children prefer?
2. What general type of humorous stories do the third grade children enjoy most?
3. Do third grade boys and girls have the same preferences?
4. Do dull and bright children prefer the same stories and types of material?

CHAPTER IV

ANALYSIS OF DATA

CHAPTER IV

ANALYSIS OF DATA

This chapter deals with an analysis of the investigation in the foregoing chapter. Preferences for two types of stories with advanced vocabulary read orally by teachers to pupils, and for two types of stories taken from Third Grade Readers read silently by the pupils will be discussed in two separate sections. For the purpose of analysis, tables were constructed for each section, to present the results of the data obtained from the tally sheet returned by the teachers taking part in this experiment. These tables were then interpreted to indicate the preferences of the entire population, to compare the preferences of boys and girls, and to compare the preferences of the upper and lower quartiles in intelligence.

Table I follows on the next page.

TABLE I

PERCENTAGES OF PREFERENCES FOR PAIRED ORAL HUMOROUS STORIES OF THE TOTAL POPULATION OF 210 IN GRADE III (116 Boys and 104 Girls)

Names of Stories	Per Cent					
	Total Pop.		Boys		Girls	
	R	F	R	F	R	F
1. a. The Peterkins are Obliged to Move	61.0		60.0		62.5	
b. Goat Takes Care of Himself		39.0		40.0		37.5
2. a. Cubby, a True Bear Story	34.0		24.0		44.0	
b. Elephant's Child		66.0		76.0		56.0
3. a. Peleg Penniman	66.0		54.0		79.0	
b. Mr. Rabbit and Mr. Bear		34.0		46.0		21.0
4. a. Doc Goes Hunting	47.0		48.0		46.0	
b. The Wedding Procession of the Rag Doll and the Broom Handle		53.0		52.0		54.0
5. a. Mr. Halfpenny	61.0		60.0		62.5	
b. Huckabuck Family		39.0		40.0		37.5
6. a. Mrs. Peterkin's Tea Party	4.5		3.5		5.5	
b. Bertram & the Dancing Bear		95.5		96.5		94.5
7. a. All Mutt	20.5		14.5		27.0	
b. Dr. Doolittle		79.5		85.5		73.0
8. a. Out Went Susie	51.0		68.0		34.0	
b. Mary Poppins & Laughing Gas		49.0		32.0		66.0
9. a. Rosalinda's Recital	60.0		41.0		78.5	
b. Miss Cow Falls Victim to Mr. Rabbit		40.0		59.0		21.5
10. a. Blackie the Pet Crow	86.5		84.0		89.5	
b. How the Rhino Got His Skin		13.5				10.5

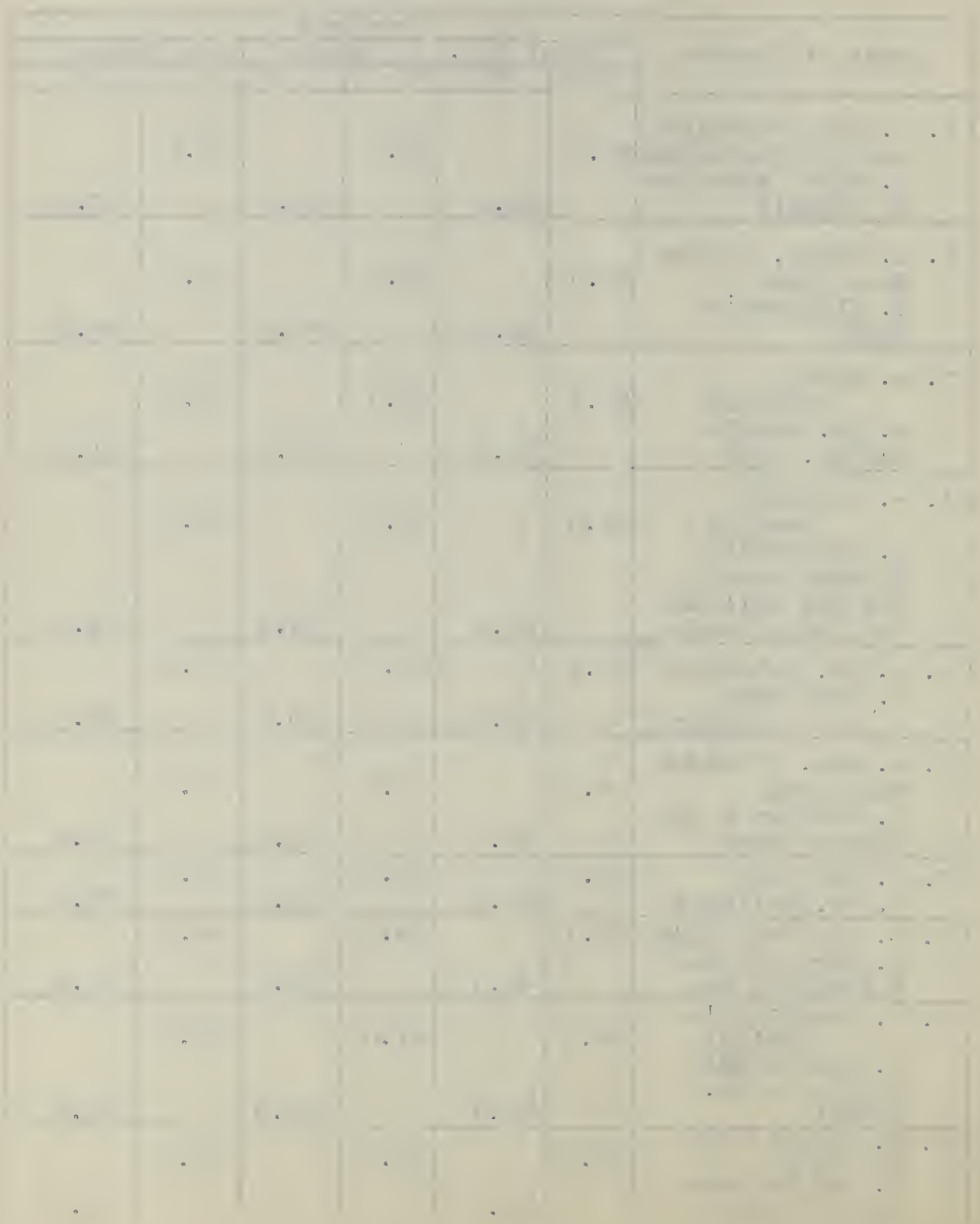


Table I sets forth the percentages of preference for paired oral humorous stories based first on the votes of the entire population, then on the votes of the boys and the girls. The table should be read thus: 61.0% of the total population preferred "The Peterkins are Obliged to Move", while only 39.0% preferred "Goat Takes Care of Himself". 60.0% of the boys and 62.5% of the girls preferred "The Peterkins are Obliged to Move", while 40.0% of the boys and 37.5% of the girls preferred "Goat Takes Care of Himself".

The five most enthusiastically received by the total population were "Bertram and the Dancing Bear", "Blackie the Pet Crow", "Dr. Doolittle", "Elephant's Child" and "Peleg Penniman". The least popular were "Mrs. Peterkin's Tea Party" and "How the Rhinoceros Got His Skin".

The five stories preferred by the boys were "Bertram and the Dancing Bear", "Dr. Doolittle", "Blackie the Pet Crow", "Elephant's Child" and "Out Went Susie". The two least liked were "Mrs. Peterkin's Tea Party" and "All Mutt".

The girls preferred "Bertram and the Dancing Bear", Blackie the Pet Crow", "Peleg Penniman", "Rosalinda's Recital" and "Dr. Doolittle". The two received least enthusiastically were "Mrs. Peterkin's Tea Party" and "How the Rhinoceros Got His Skin".

Three stories were common to both boys' and girls' first five preferred stories. The girls showed a percentage of

preference of 79.0% for "Peleg Penniman" and 78.5% for "Rosalinda's Recital", while the boys showed a percentage of preference of 54.0% and 40.0% for these stories. On the other hand, the boys gave "Elephant's Child 76.0% and "Out Went Susie" 68.0%, while the girls gave these only 56.0% and 34.0% respectively. "Mrs. Peterkin's Tea Party" was unpopular with both.

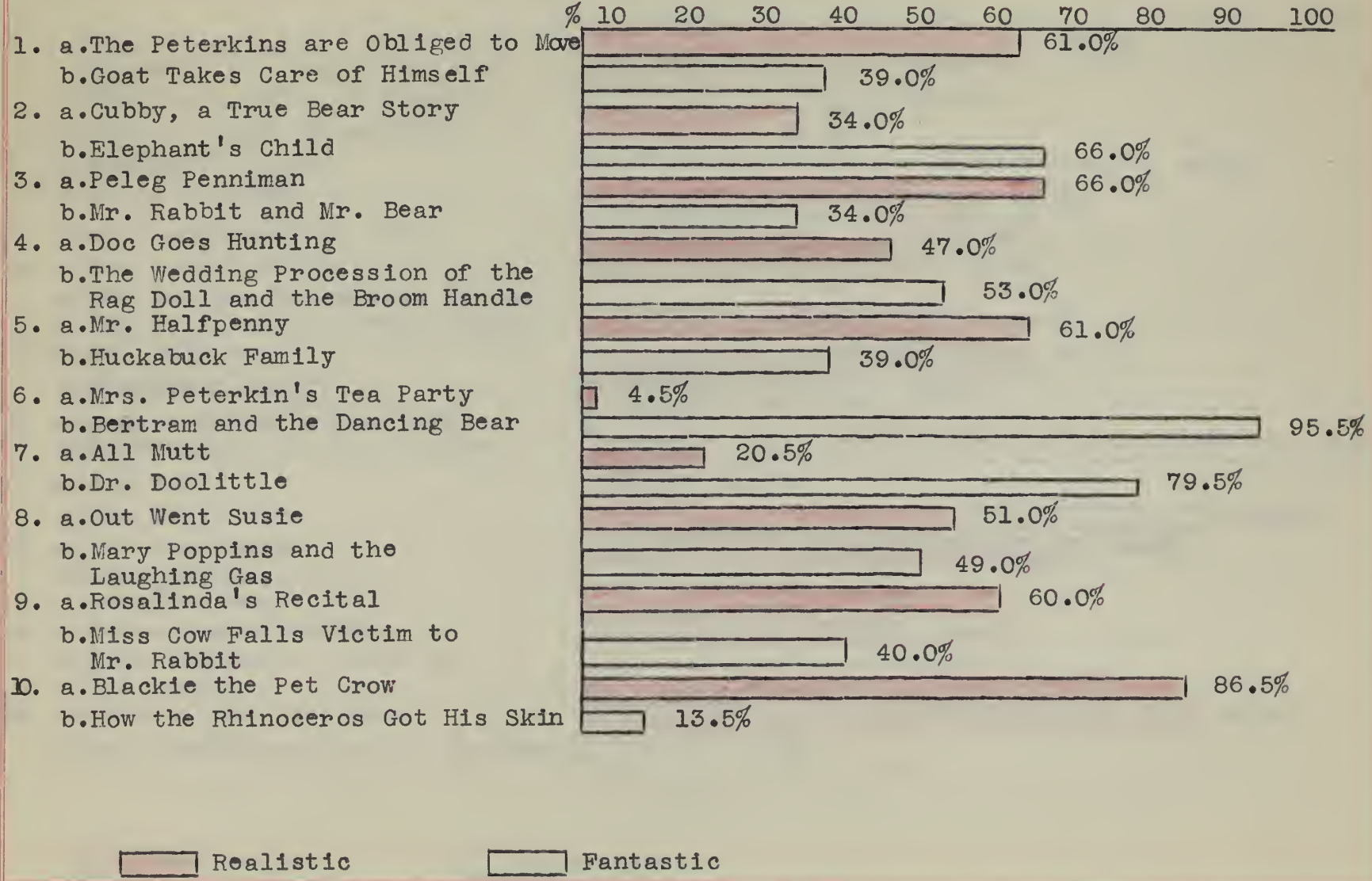
On the next pages Graphs A, B and C present further interpretation of Table I. Whether a story falls in the realistic category or the fantastic category can be clearly seen by the coloration of the bars in the graph.

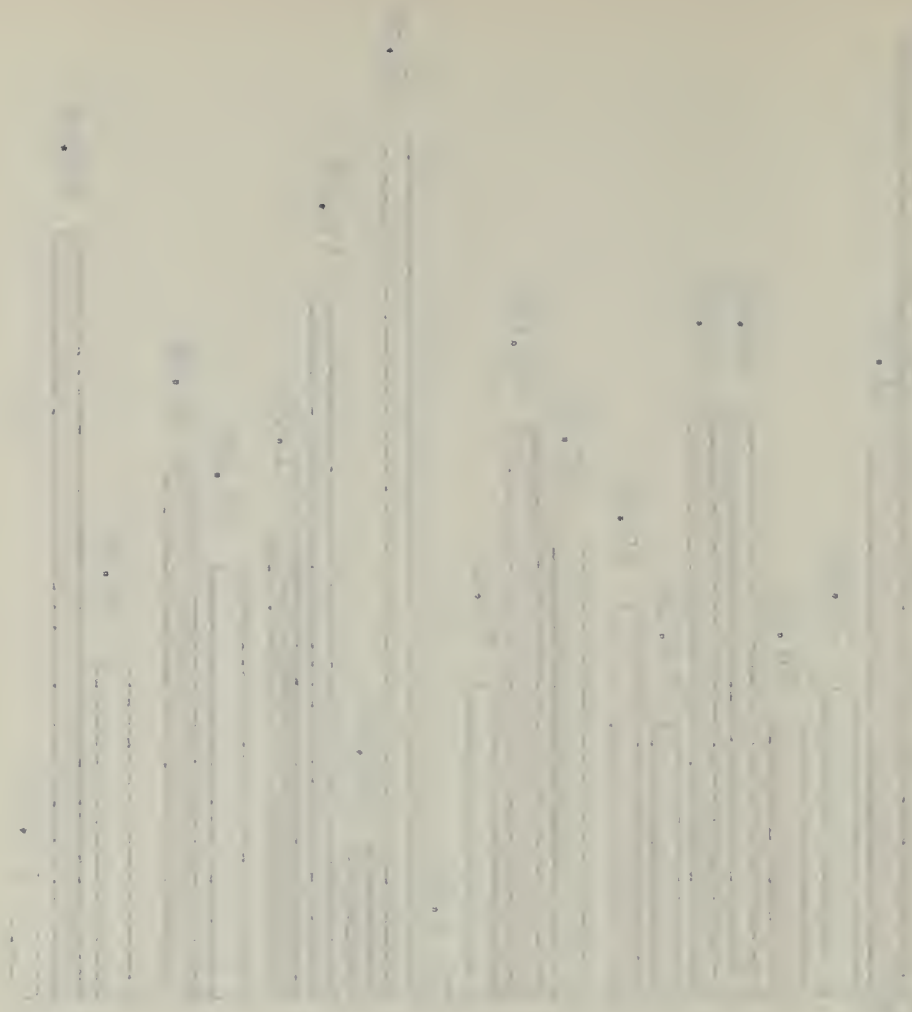
It should be noted that out of the five stories most enthusiastically received by the total population, three were fantastic and two were realistic. Out of the five thus chosen by the boys, four were fantastic and one was realistic. Of the five stories ranking first for the girls, two were fantastic and three were realistic.

One realistic and one fantastic story ranked last in the votes of the entire population. Two realistic ranked last with the boys and one of each type ranked last with the girls.

GRAPH A

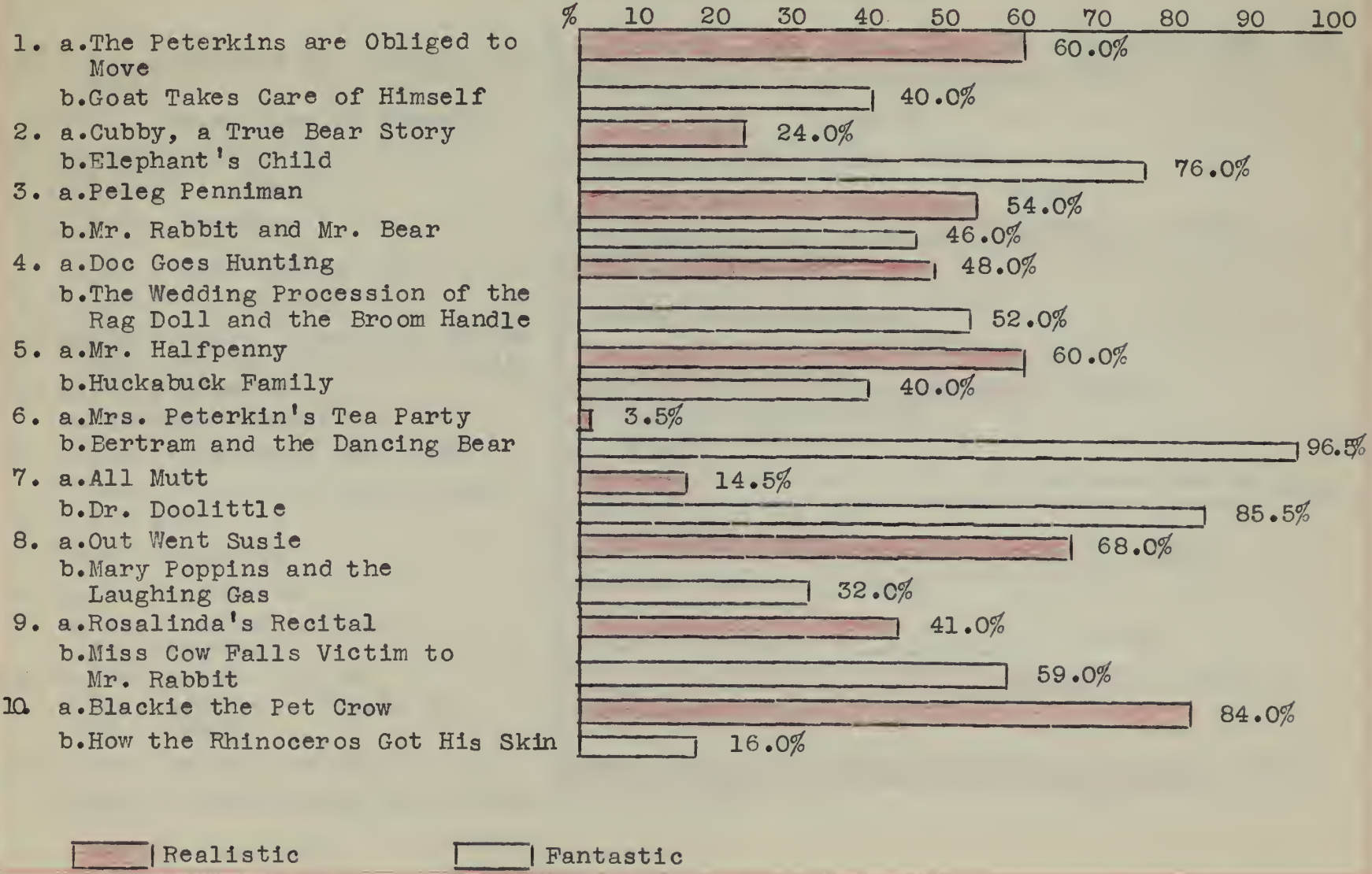
PERCENTAGES OF PREFERENCE FOR PAIRED ORAL HUMOROUS STORIES
OF TOTAL POPULATION OF 210 BOYS AND GIRLS IN GRADE III

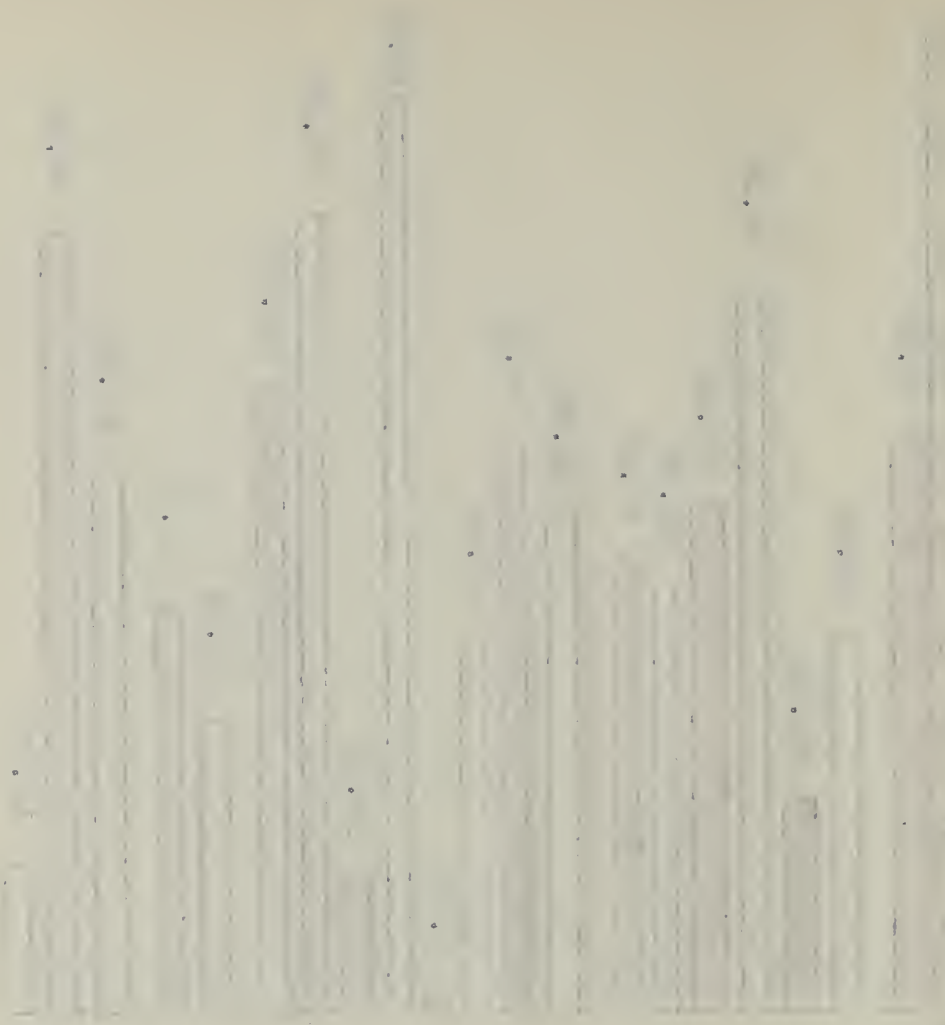




GRAPH B

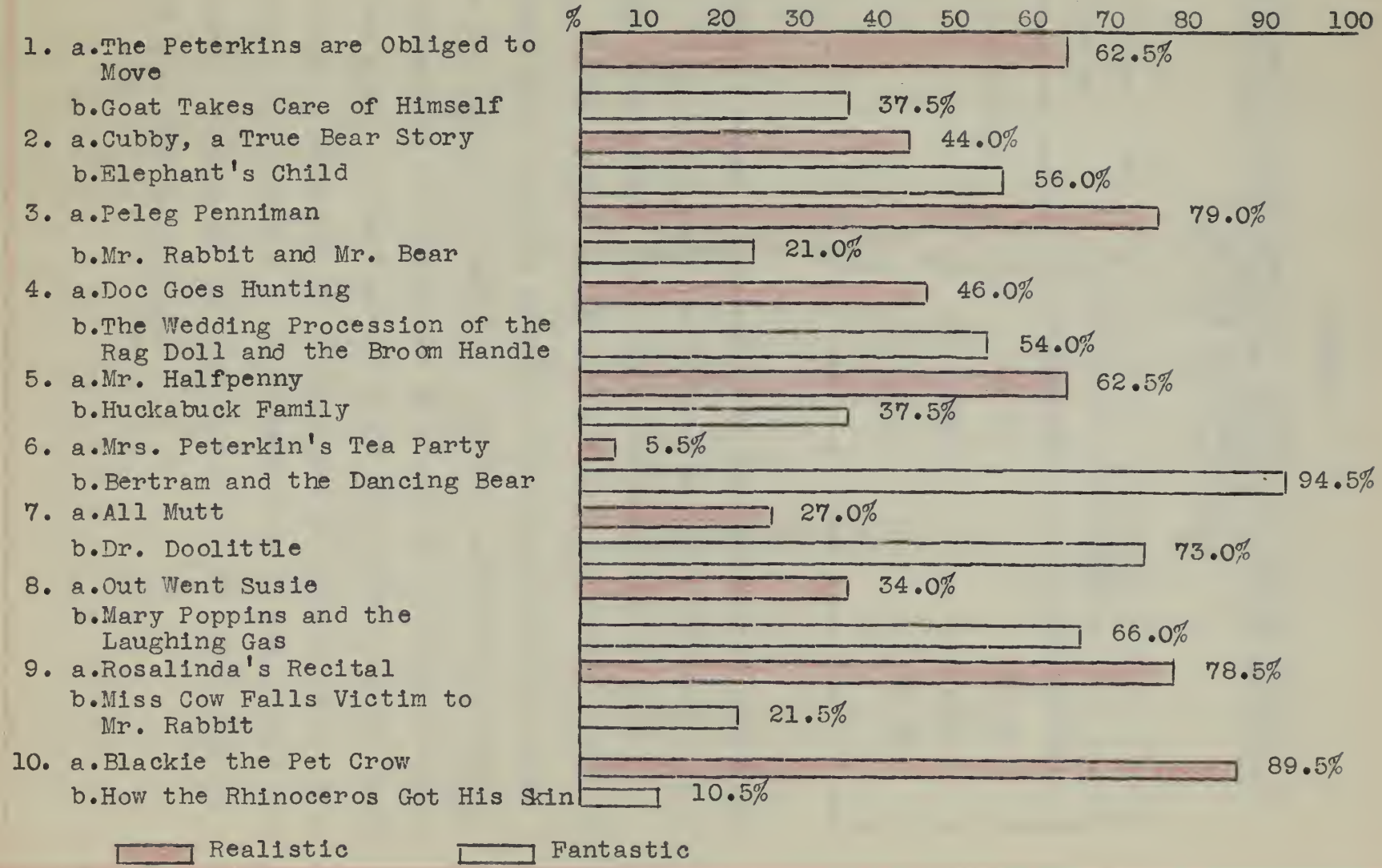
PERCENTAGES OF PREFERENCE FOR PAIRED ORAL HUMOROUS STORIES
OF 116 BOYS IN GRADE III





GRAPH C

PERCENTAGES OF PREFERENCE FOR PAIRED ORAL HUMOROUS STORIES
OF 104 GIRLS IN GRADE III



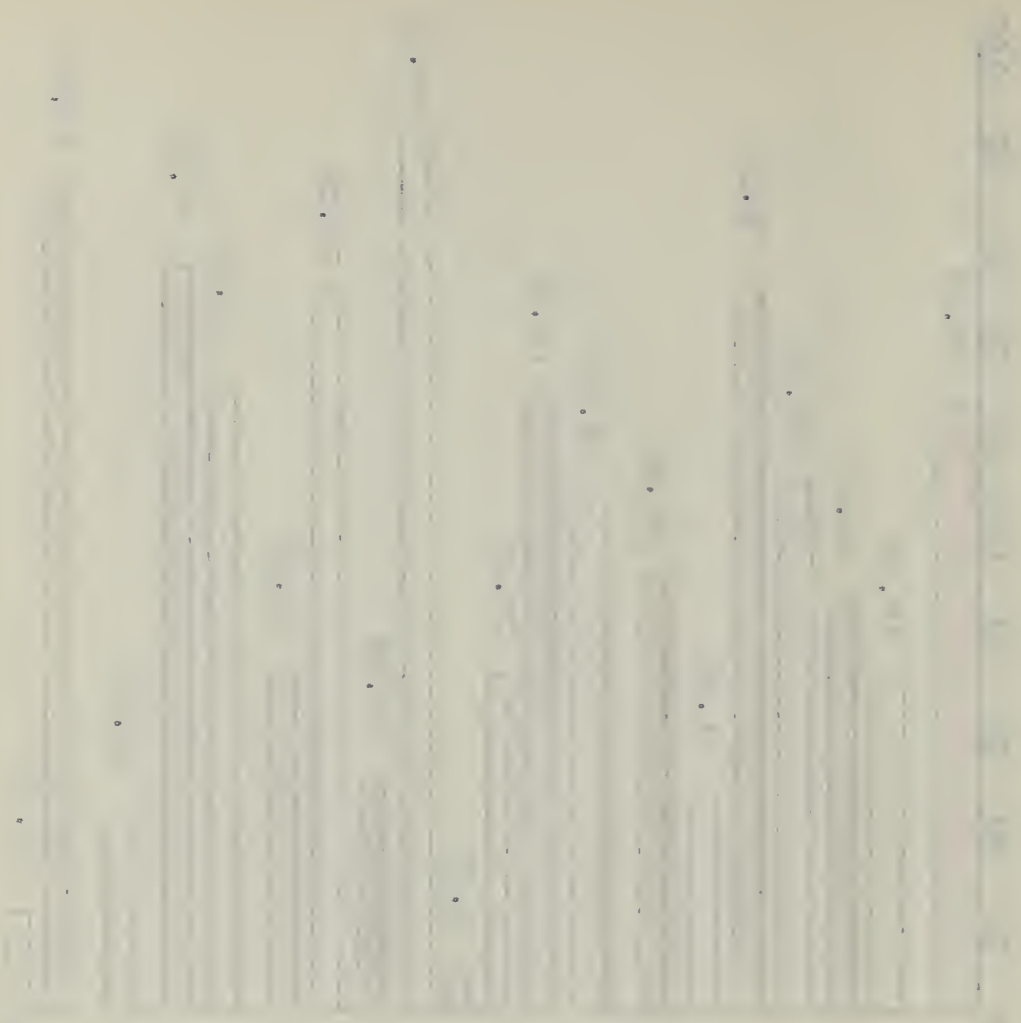


TABLE II

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN PAIRED ORAL HUMOROUS STORIES OF TOTAL POPULATION OF 210 IN GRADE III
(116 Boys and 104 Girls)

Population	Per Cent	
	Realistic	Fantastic
Total Population	48.8%	51.2%
Boys	45.5%	54.4%
Girls	52.3%	47.7%

Table II shows a comparison of percentages of preference for two story types when the total votes cast for each category were considered. The table should be read in this manner: 48.8% of the votes of the total population showed a preference for realistic stories, while 51.2% showed a preference for fantastic stories. The boys showed the slightly lower percentage of preference of 45.5% for realistic stories, while the girls' percentage of 52.3% was higher. There seemed to be little difference in percentages of preference for the two story types when the stories were read to the pupils by the teacher. A graphic interpretation of the table appears in Graph D on the next page.

GRAPH D

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN PAIRED ORAL HUMOROUS STORIES OF TOTAL POPULATION OF 210 IN GRADE III
(116 Boys and 104 Girls)

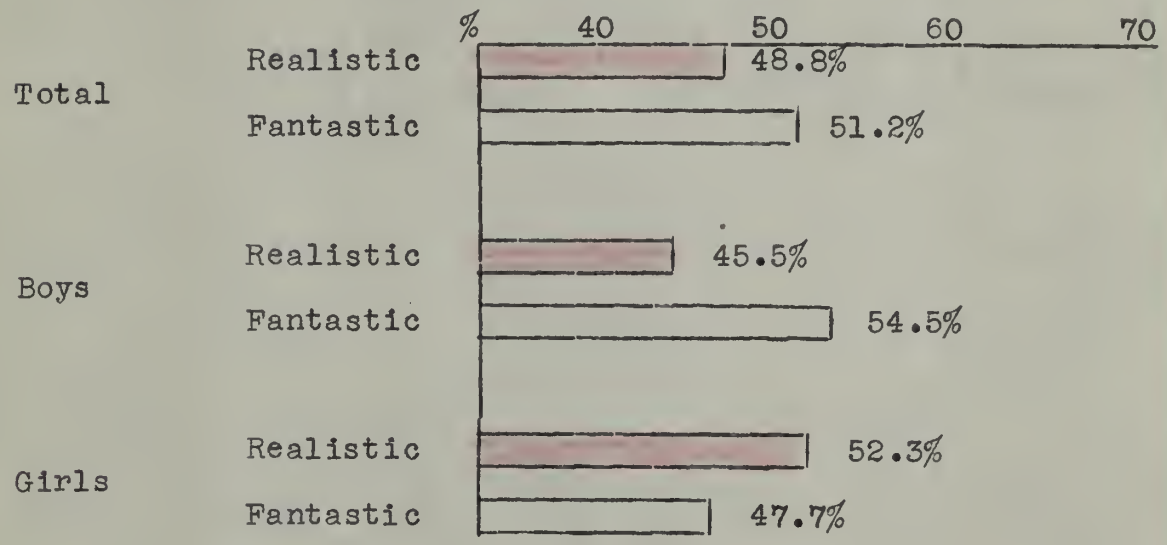


TABLE III

PERCENTAGES OF PREFERENCE FOR PAIRED ORAL HUMOROUS STORIES OF 106 BOYS AND GIRLS IN THE UPPER AND LOWER QUARTILES IN INTELLIGENCE IN GRADE III

Names of Stories	Per Cent			
	Upper		Lower	
	R	F	R	F
1. a.The Peterkins are Obliged to Move b.Goat Takes Care of Himself	64.0	36.0	44.0	56.0
2. a.Cubby, a True Bear Story b.Elephant's Child	32.0	68.0	28.0	72.0
3. a.Peleg Penniman b.Mr. Rabbit and Mr. Bear	64.0	36.0	64.0	36.0
4. a.Doc Goes Hunting b.The Wedding Procession of the Rag Doll and the Broom Handle	32.0	68.0	36.0	64.0
5. a.Mr. Halfpenny b.Huckabuck Family	72.0	28.0	56.0	44.0
6. a.Mrs. Peterkin's Tea Party b.Bertram and the Dancing Bear	10.5	89.5	7.0	93.0
7. a.All Mutt b.Dr. Doolittle	21.0	79.0	18.0	82.0
8. a.Out Went Susie b.Mary Poppins and the Laughing Gas	50.0	50.0	53.0	47.0
9. a.Rosalinda's Recital b.Miss Cow Falls Victim to Mr. Rabbit	57.0	43.0	57.0	43.0
10. a.Blackie the Pet Crow b.How the Rhinoceros Got His Skin	93.0	7.0	82.0	18.0

Table III presents the percentages of preference of the upper and lower quartiles of paired oral stories. It should be read as follows: 64.0% of the upper quartile preferred "The Peterkins are Obliged to Move" while only 36.0% preferred

"Goat Takes Care of Himself". Only 44.0% of the lower quartile preferred "The Peterkins are Obliged to Move" and 56.0% preferred "Goat Takes Care of Himself".

The five stories received most enthusiastically by the upper quartile are "Blackie the Pet Crow", "Bertram and the Dancing Bear", "Dr. Doolittle", "Mr. Halfpenny" and "Elephant's Child". The two least liked were "How the Rhinoceros Got His Skin" and "Mrs. Peterkin's Tea Party". Of these stories, "Blackie the Pet Crow", "Bertram and the Dancing Bear", "Dr. Doolittle" and "Elephant's Child" appear in the first five choices of the total population. The same two were unpopular with the total population.

The stories received most enthusiastically by the lower quartile were "Bertram and the Dancing Bear", "Dr. Doolittle", "Blackie the Pet Crow", "Elephant's Child", "Peleg Penniman" and "The Wedding Procession of the Rag Doll and the Broom Handle". The first five stories mentioned above also appeared as the first five enthusiastically received by the total population. The same two were also disliked by the total population. They were "Mrs. Peterkin's Tea Party" and "How the Rhinoceros Got His Skin". "All Mutt" received the same percentage of votes and this story ranked low with the boys as well.

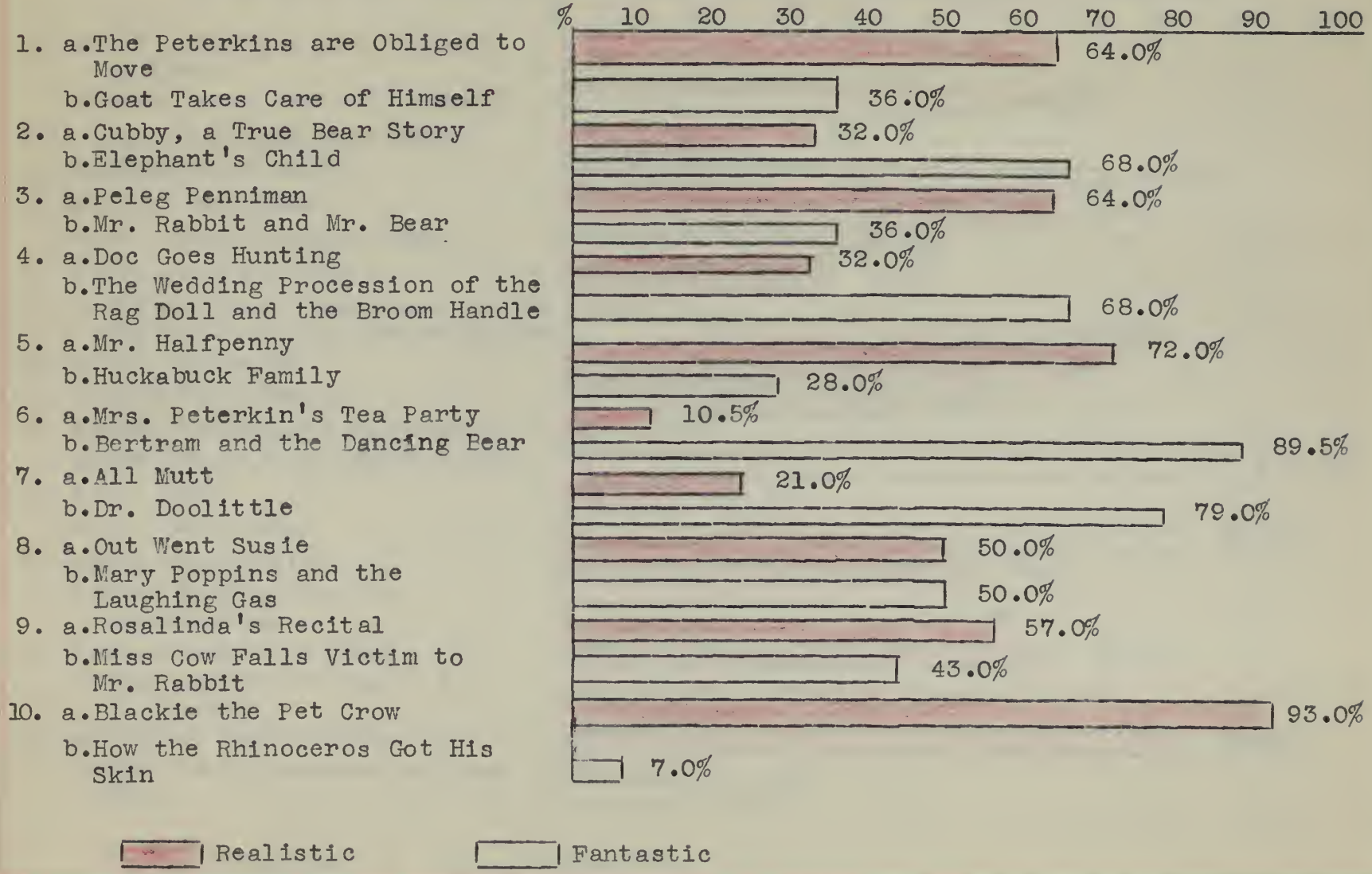
A graphic interpretation of this table follows. The two categories of story types can be easily distinguished by the

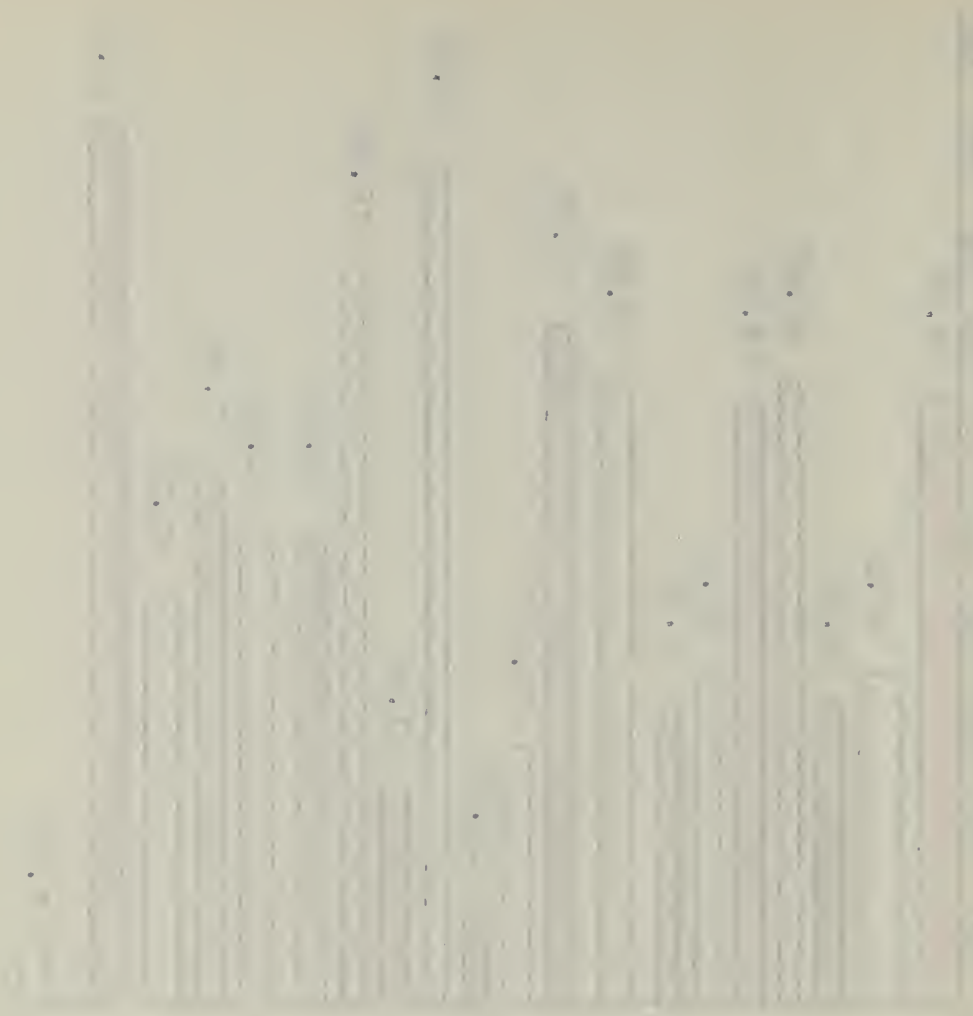
coloration of the bars of the graphs.

It should be noted that of the five stories ranking first in preference of the upper quartile, three were fantastic and two were realistic. One of each type ranked last. Of the six stories appearing high on the preference scale of the lower quartile, four were fantastic and two were realistic. Two realistic stories and one fantastic tale ranked low with this group.

GRAPH E

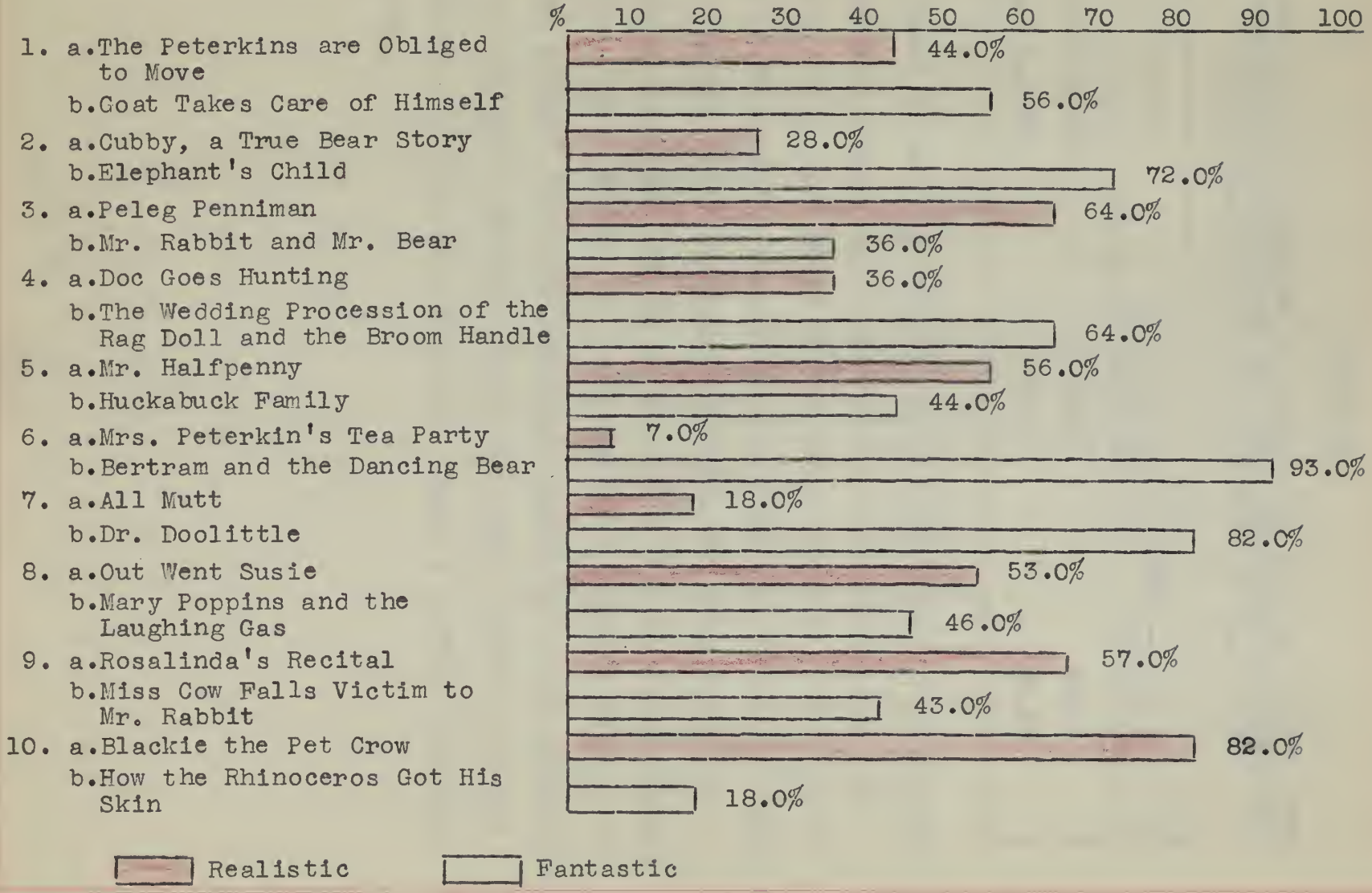
PERCENTAGES OF PREFERENCE FOR PAIRED ORAL HUMOROUS STORIES
OF 53 BOYS AND GIRLS IN UPPER QUARTILE IN INTELLIGENCE IN GRADE III





GRAPH F

PERCENTAGES OF PREFERENCE FOR PAIRED ORAL HUMOROUS STORIES
OF 53 BOYS AND GIRLS IN LOWER QUARTILE IN INTELLIGENCE IN GRADE III



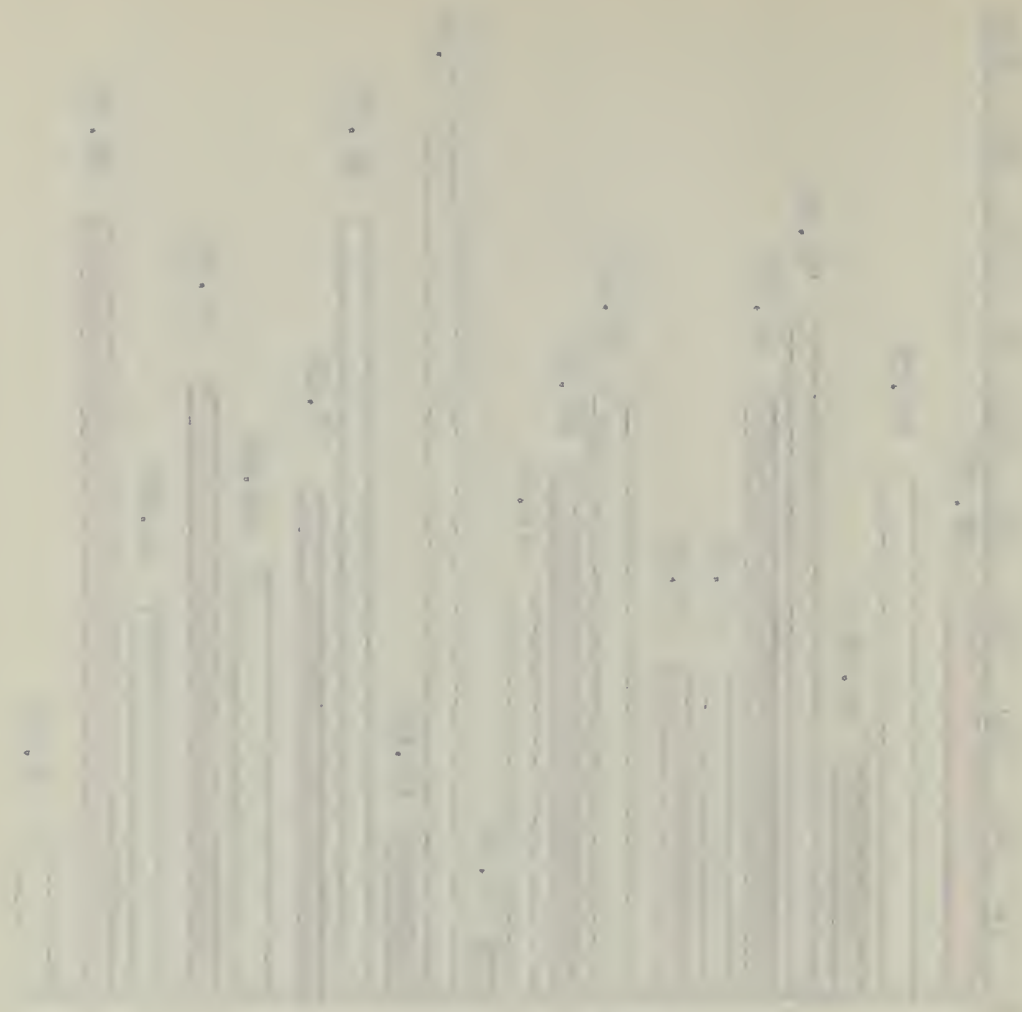


TABLE IV

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN PAIRED ORAL STORIES OF 106 BOYS AND GIRLS IN UPPER AND LOWER QUARTILES IN INTELLIGENCE IN GRADE III

Population	Per Cent	
	Realistic	Fantastic
Upper Quartile	49.4%	50.6%
Lower Quartile	44.5%	55.5%

Table IV shows a comparison of percentages of preference for two story types of the upper and lower quartiles. The upper quartile cast 49.4% of the votes for realistic stories while 50.6% showed a preference for fantastic stories. There is a slightly wider difference between the percentages for the lower quartile. 44.5% of the votes fell in the realistic category, while 55.5% were cast for the fantastic tales. Of all the groups, the lower quartile showed the least preference for the realistic stories, while the girls showed the least preference for fantastic stories. Graph G further clarifies Table IV.

GRAPH G

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN PAIRED ORAL HUMOROUS STORIES OF 106 BOYS AND GIRLS IN UPPER AND LOWER QUARTILES IN INTELLIGENCE IN GRADE III

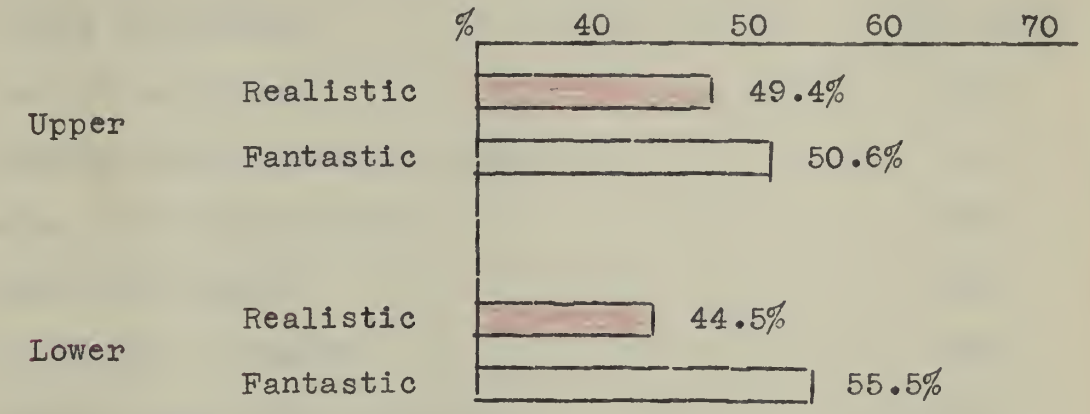


TABLE V

ORDER OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF TOTAL POPULATION OF 210 BOYS AND GIRLS IN GRADE III

	Names of Stories	Per Cent
1.	Cowboys are Brave	58.8
2.	Waddles Junior Learns to Swim	51.0
3.	Oscar the Trained Seal	45.0
4.	There was Tammie	39.9
5.	The Basket of Laughs	38.4
6.	Brother Rabbit and Tar Baby	36.6
7.	Timothy Turtle	35.7
8.	A Good Man and His Good Wife	31.8
9.	Little Woman Wanted Noise	31.8
10.	Giant is Lost	27.6
11.	The Little Old Woman and the Baby Elephant	26.1
12.	What to do About Molly	25.8
13.	Lambkins Terrible Hat	25.8
14.	The Big Long Honk	24.3
15.	Tippy Elephant's Hat	21.3
16.	Who Stopped the Train	20.4
17.	Ups and Downs	16.5
18.	Pinky at the Fair	16.2
19.	The Bear's Picnic	13.5
20.	Just Like Magic	13.5

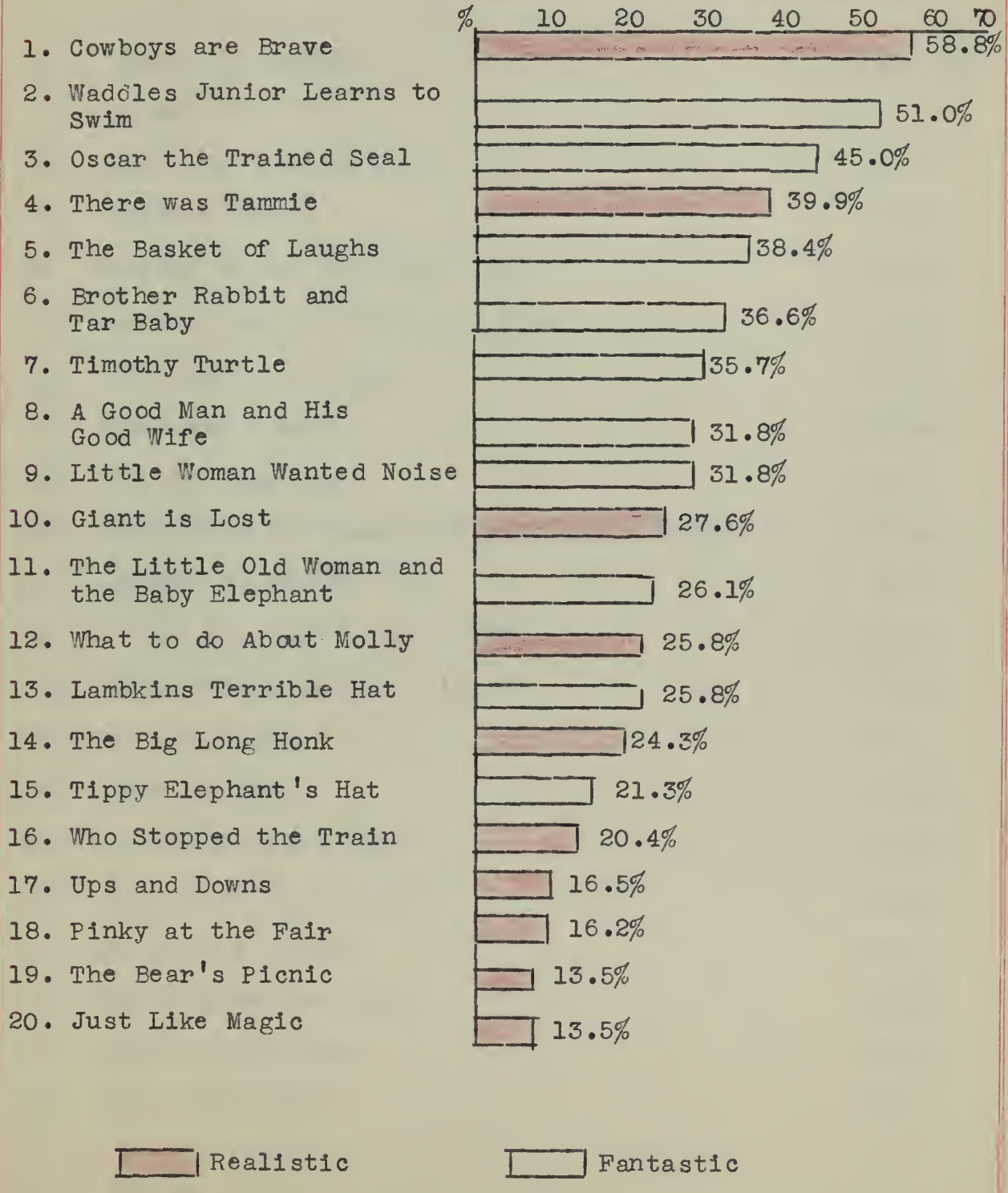
Table V shows the order of preference for individual humorous stories read silently of the total population of 210 boys and girls. They read ten stories and chose the three they liked best. The table should be read as follows: 56.8% of the total population liked "Cowboys are Brave", and 51.0% liked "Waddles Junior Learns to Swim".

The five stories that were enjoyed most were "Cowboys are Brave", "Waddles Junior Learns to Swim", "Oscar the Trained Seal", "There was Tammie" and "The Basket of Laughs". "The Bear's Picnic" and "Just Like Magic" were the least liked.

Graph H further clarifies Table V. The story types can be distinguished by coloration of the bars of the graph. Of the first five stories, three were fantastic and two were realistic. The two ranking last were realistic.

GRAPH H

PERCENTAGES OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF TOTAL POPULATION OF 210 BOYS AND GIRLS IN GRADE III



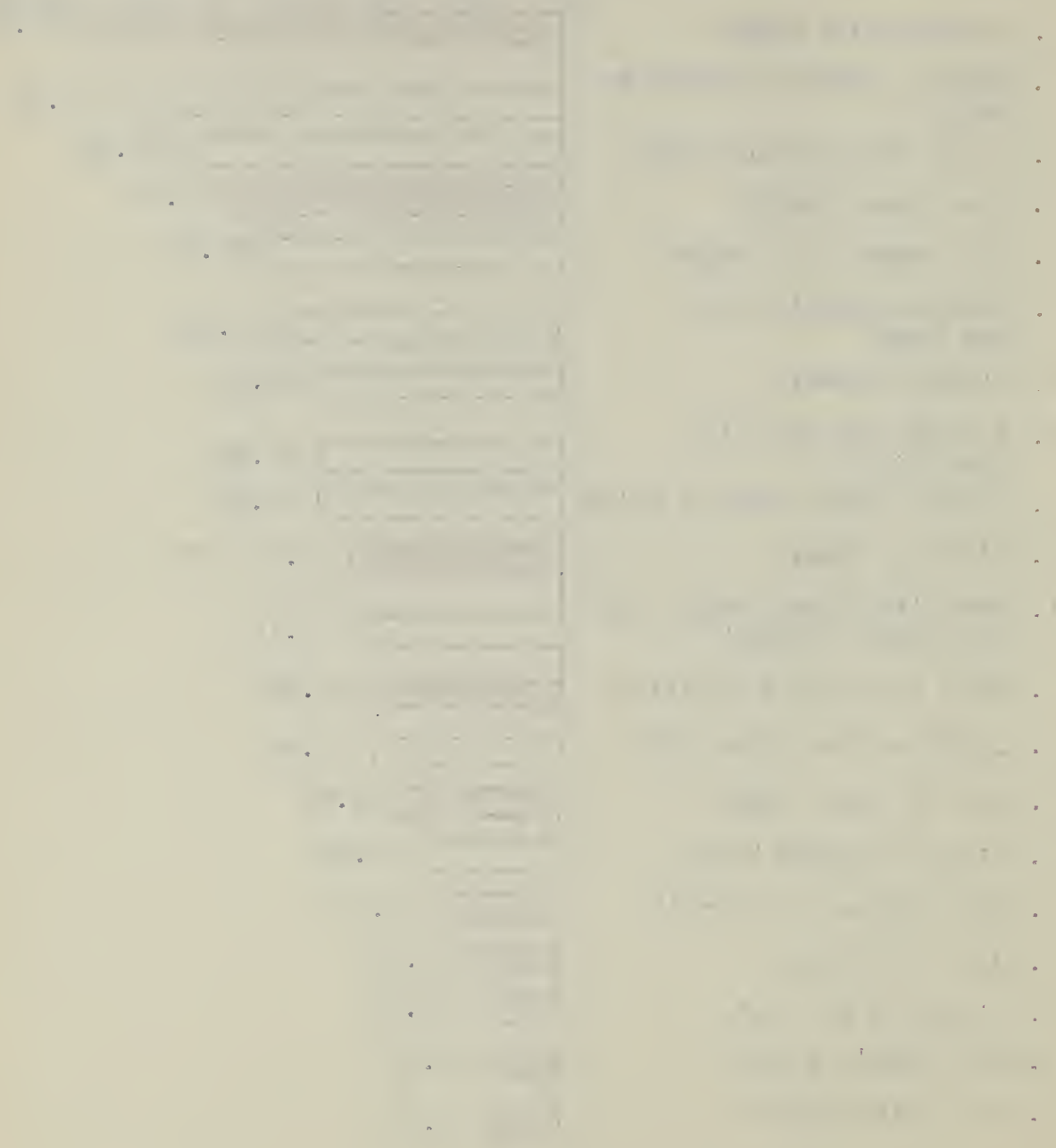


TABLE VI

ORDER OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF 116 BOYS IN GRADE III

	Names of Stories	Per Cent
1.	Cowboys are Brave	67.5
2.	Oscar the Trained Seal	56.1
3.	Timothy Turtle	53.4
4.	Brother Rabbit and Tar Baby	48.3
5.	Waddles Junior Learned to Swim	44.7
6.	The Basket of Laughs	32.1
7.	There was Tammie	30.0
8.	The Big Long Honk	30.0
9.	The Little Old Woman and the Baby Elephant	27.9
10.	Lambkin's Terrible Hat	24.9
11.	A Good Man and His Good Wife	24.0
12.	Little Woman Wanted Noise	24.0
13.	Ups and Downs	21.9
14.	Giant is Lost	21.9
15.	Tippy Elephant's Hat	21.6
16.	What to do About Molly	21.6
17.	The Bear's Picnic	21.6
18.	Who Stopped the Train	15.9
19.	Pinky at the Fair	10.8
20.	Just Like Magic	10.8

Table VI shows the boys' order of preference for individual stories. The tables should be read as follows: 67.5% of the boys liked "Cowboys are Brave" and 56.1% liked "Oscar the Trained Seal". Their first five stories were "Cowboys are Brave", "Oscar the Trained Seal", "Timothy Turtle", "Brother Rabbit and Tar Baby" and "Waddles Junior Learns to Swim". They chose three in common with the whole group. The total population placed "Timothy Turtle" seventh and "Brother Rabbit and Tar Baby" sixth. "Pinky at the Fair" and "Just like Magic" ranked last, the latter also ranking last with the whole population.

Graph I shows plainly the category of each story by the color of the graph bars. It should be noted that of the first five stories, one was realistic and four were fantastic. The last two were realistic.

GRAPH I

PERCENTAGES OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF 116 BOYS IN GRADE III

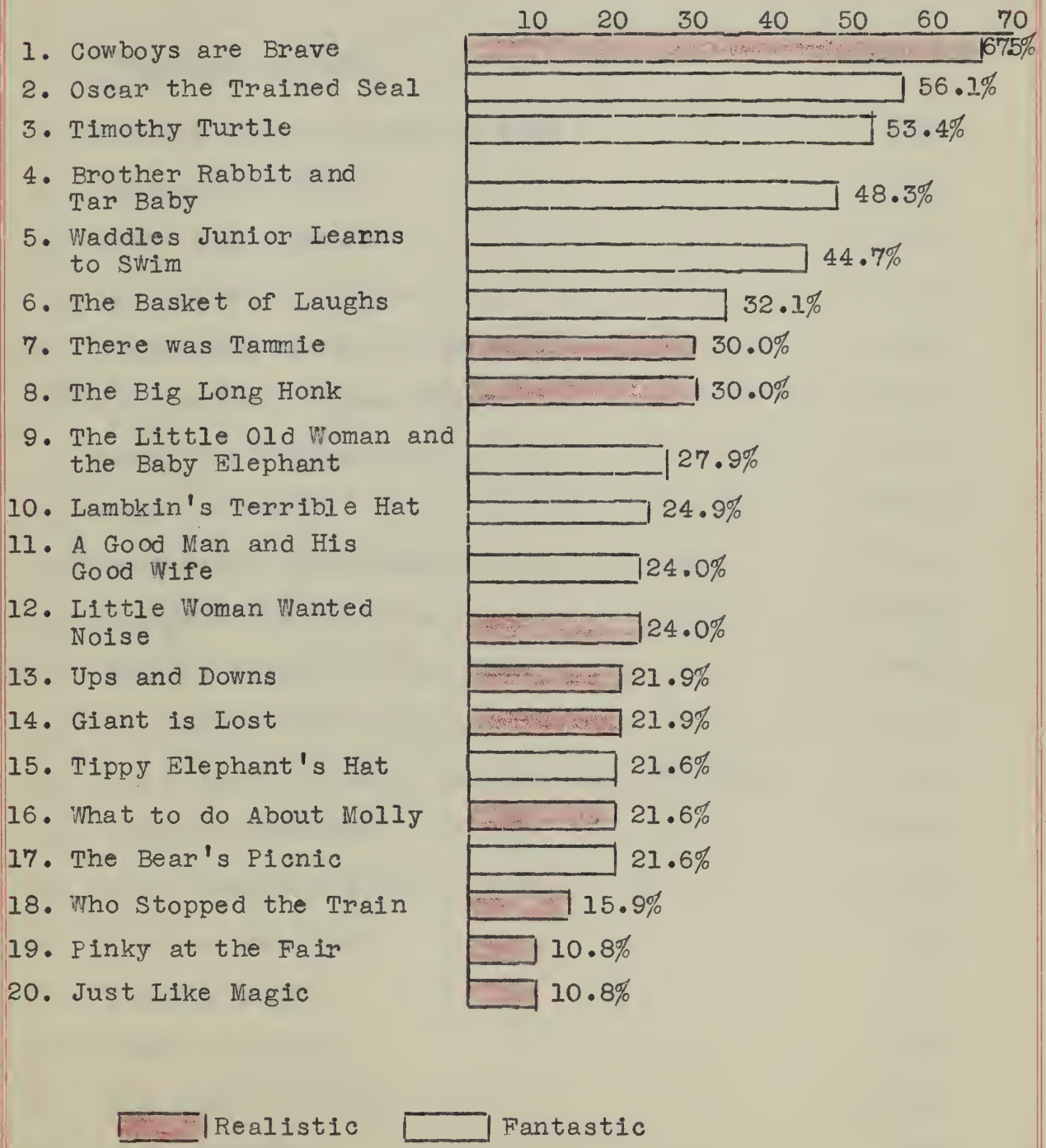

10 20 30 40 50 60 70
1. Cowboys are Brave 67.5%
2. Oscar the Trained Seal 56.1%
3. Timothy Turtle 53.4%
4. Brother Rabbit and Tar Baby 48.3%
5. Waddles Junior Learns to Swim 44.7%
6. The Basket of Laughs 32.1%
7. There was Tammie 30.0%
8. The Big Long Honk 30.0%
9. The Little Old Woman and the Baby Elephant 27.9%
10. Lambkin's Terrible Hat 24.9%
11. A Good Man and His Good Wife 24.0%
12. Little Woman Wanted Noise 24.0%
13. Ups and Downs 21.9%
14. Giant is Lost 21.9%
15. Tippy Elephant's Hat 21.6%
16. What to do About Molly 21.6%
17. The Bear's Picnic 21.6%
18. Who Stopped the Train 15.9%
19. Pinky at the Fair 10.8%
20. Just Like Magic 10.8%
Realistic
Fantastic

TABLE VII

ORDER OF PREFERENCE OF SILENTLY READ HUMOROUS STORIES OF 104 GIRLS IN GRADE III

	Names of Stories	Per Cent
1.	Waddles Junior Learns to Swim	57.0
2.	Cowboys are Brave	50.1
3.	There was Tammie	50.0
4.	The Basket of Laughs	44.7
5.	A Good Man and His Good Wife	39.6
6.	Little Woman Wanted Noise	39.6
7.	Oscar the Trained Seal	33.3
8.	Giant is Lost	33.3
9.	What to do About Molly	30.3
10.	Lambkin's Terrible Hat	26.7
11.	Brother Rabbit and Tar Baby	24.9
12.	Who Stopped the Train	24.9
13.	The Little Old Woman and the Baby Elephant	24.9
14.	Pinky at the Fair	21.6
15.	Tippy Elephant's Hat	21.6
16.	The Big Long Honk	19.0
17.	Timothy Turtle	17.7
18.	Just Like Magic	15.9
19.	The Bear's Picnic	14.4
20.	Ups and Downs	10.5

Table VII shows the order of preference of the girls. It should be read in this manner: 57.0% of the girls enjoyed "Waddles Junior Learns to Swim" and 50.1% liked "Cowboys are Brave". The five stories they enjoyed most were "Waddles Junior Learns to Swim", "Cowboys are Brave", "There was Tammie", "The Basket of Laughs" and "A Good Man and His Good Wife". They chose four in common with the whole group. The total population ranked "A Good Man and His Good Wife" eighth. The two ranking last were "The Bear's Picnic" and "Ups and Downs", the former ranking among the last for the whole group also.

Graph J interprets this table, showing plainly the category of each story by the color of the bars of the graph. It should be noted that of the first five stories, two were realistic and three were fantastic. The last two were realistic.

In comparing the choices of the boys and the girls, it can be seen that "Cowboys are Brave" was much more popular with the boys than the girls, and that "Waddles Junior Learns to Swim" ranked much higher in percentage with girls than boys.

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GRAPH J

PERCENTAGES OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF 104 GIRLS IN GRADE III

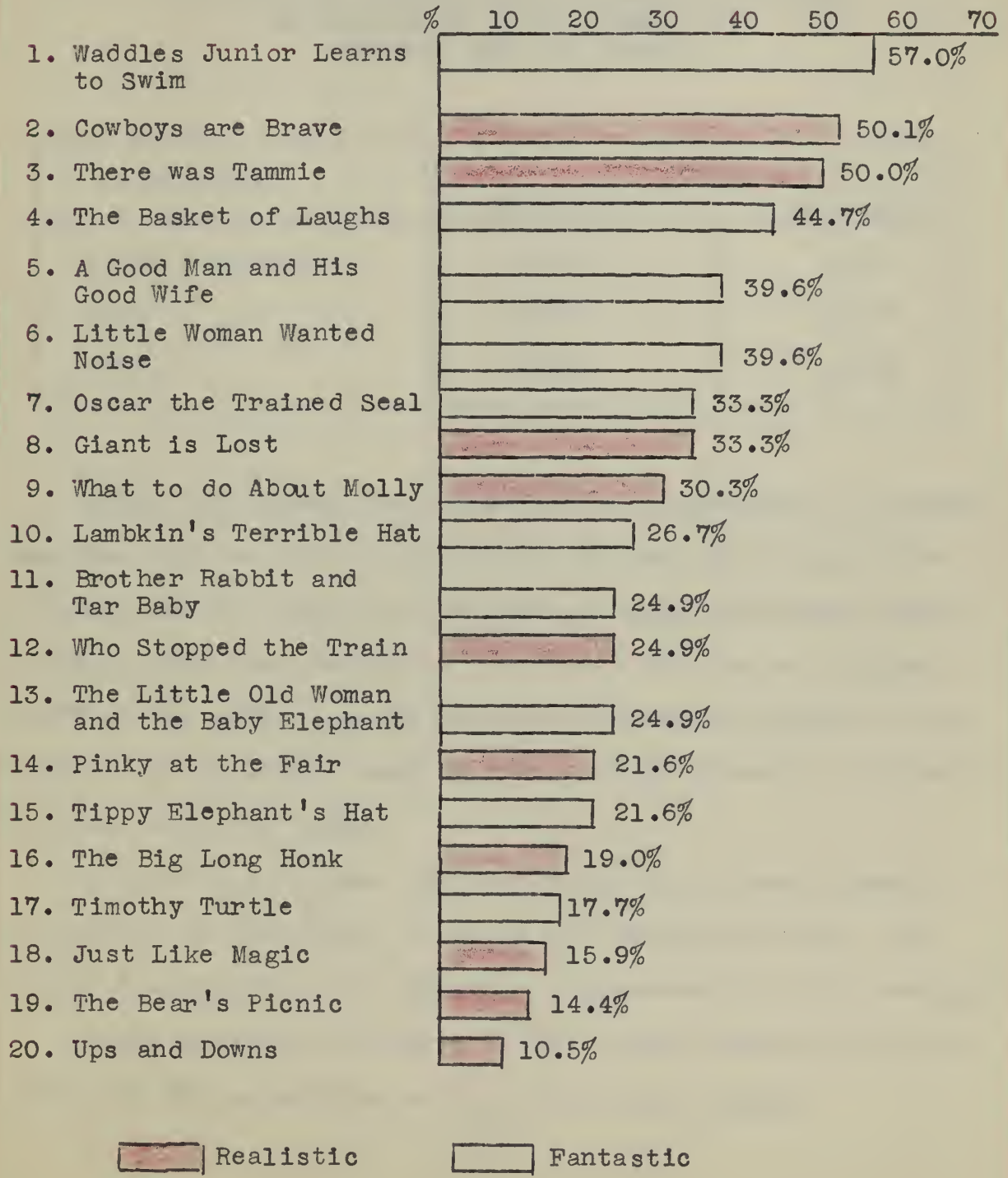


TABLE VIII

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN SILENTLY READ HUMOROUS STORIES OF TOTAL POPULATION OF 210 IN GRADE III
(116 Boys and 104 Girls)

Population	Per Cent	
	Realistic	Fantastic
Total Population	42.7%	57.3%
Boys	40.6%	59.4%
Girls	44.8%	55.2%

Table VIII shows the comparison of percentages of preference for the two story types first for the total population and then for the boys and the girls, taking the total number of votes into consideration. It should be read as follows: 42.7% of the votes cast by the total population showed a preference for realistic stories, while 57.3% showed a preference for the fantastic tales.

Thus it can be seen that while the boys' vote showed a percentage of preference of 59.4% for fantastic tales, only 55.2% of the girls' vote showed a preference for this category.

Graph K further interprets this table, showing the categories by the coloration of the bars of the graph.

GRAPH K

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN SILENTLY READ HUMOROUS STORIES OF TOTAL POPULATION OF 210 IN GRADE III (116 Boys and 104 Girls)

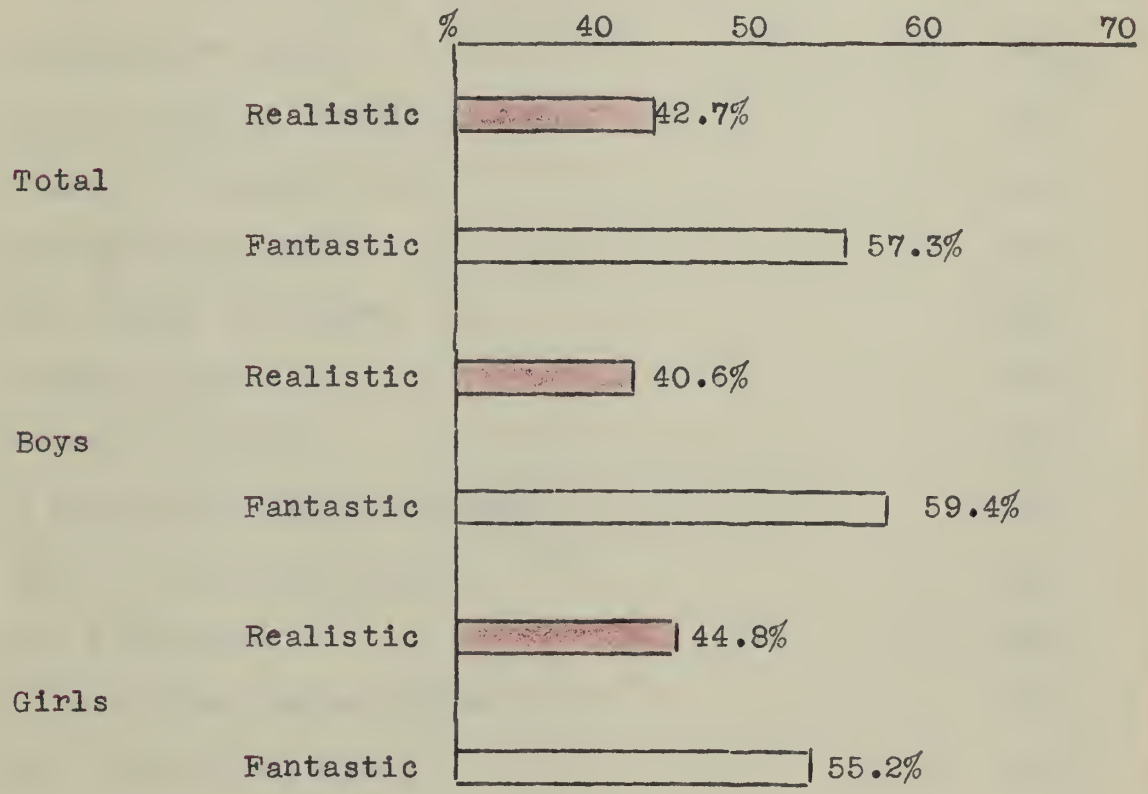


TABLE IX

ORDER OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF 53 BOYS AND GIRLS IN THE UPPER QUARTILE IN INTELLIGENCE IN GRADE III

	Names of Stories	Per Cent
1.	Cowboys are Brave	67.8
2.	Waddles Junior Learns to Swim	46.5
3.	Oscar the Trained Seal	44.0
4.	The Big Long Honk	44.0
5.	The Basket of Laughs	39.3
6.	Timothy Turtle	39.3
7.	There was Tammie	36.0
8.	A Good Man and His Good Wife	32.0
9.	What to do About Molly	28.5
10.	Ups and Downs	28.0
11.	Little Woman Wanted Noise	28.0
12.	Who Stopped the Train	28.0
13.	Giant is Lost	24.0
14.	Pinky at the Fair	21.3
15.	The Little Old Woman and the Baby Elephant	20.0
16.	Lambkin's Terrible Hat	17.7
17.	Brother Rabbit and Tar Baby	16.0
18.	The Bear's Picnic	14.4
19.	Tippy Elephant's Hat	14.4
20.	Just Like Magic	10.8

Table IX shows the order of preference for individual stories of the upper quartile in intelligence. The table should be interpreted as follows: 67.8% of the upper quartile showed a preference for "Cowboys are Brave" and 46.5% liked "Waddles Junior Learned to Swim". The first five stories on their preference scale were "Cowboys are Brave", "Waddles Junior Learns to Swim", "Oscar the Trained Seal", "The Big Long Honk" and "The Basket of Laughs". The two liked least were "Tippy Elephant's Hat" and "Just Like Magic". Of the first five, four appeared in the first five of the total population. They ranked "The Big Long Honk" fourth, while the total population ranked it fourteenth. "Just Like Magic" ranked last with the total population also.

Graph L further interprets this table, showing clearly the category of each story by the color of the bars of the graph. It should be noted that among the first five, two were realistic and three were fantastic. One of each type ranked last.

GRAPH L

PERCENTAGES OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF 53 BOYS AND GIRLS IN UPPER QUARTILE IN INTELLIGENCE IN GRADE III

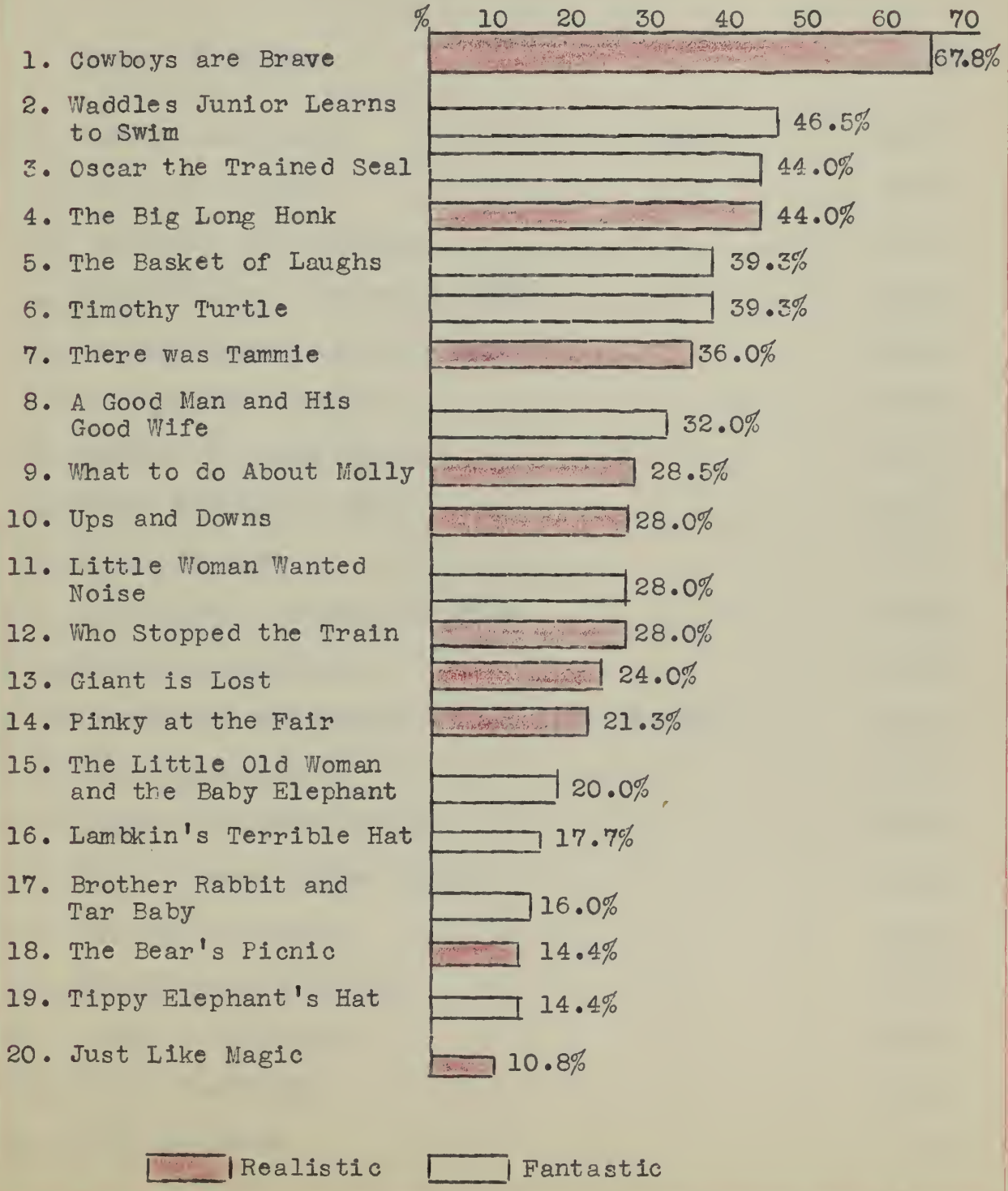


TABLE X

ORDER OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF 53 BOYS AND GIRLS IN THE LOWER QUARTILE OF INTELLIGENCE IN GRADE III

	Names of Stories	Per Cent
1.	Cowboys are Brave	54.7
2.	There was Tammie	52.0
3.	Oscar the Trained Seal	48.0
4.	Waddles Junior Learns to Swim	46.5
5.	Brother Rabbit and Tar Baby	44.0
6.	The Basket of Laughs	42.9
7.	What to do About Molly	35.7
8.	Tippy Elephant's Hat	32.1
9.	Giant is Lost	32.0
10.	A Good Man and His Good Wife	28.0
11.	The Big Long Honk	28.0
12.	The Little Old Woman and the Baby Elephant	28.0
13.	Timothy Turtle	24.9
14.	Lambkin's Terrible Hat	24.9
15.	Little Woman Wanted Noise	24.0
16.	The Bear's Picnic	17.7
17.	Who Stopped the Train	12.0
18.	Pinky at the Fair	10.8
19.	Just Like Magic	10.8
20.	Ups and Downs	4.0

Table X shows the order of preference of the lower quartile for individual stories. It should be read as follows: 54.7% of the lower quartile liked "Cowboys are Brave" and 52.0% liked "There was Tammie". The first five stories in order of preference are "Cowboys are Brave", "There was Tammie", "Oscar the Trained Seal", "Waddles Junior Learns to Swim" and "Brother Rabbit and Tar Baby". "Just Like Magic" and "Ups and Downs" ranked last. Of the first five stories, four appeared in the first five stories of the total population. "Just Like Magic" ranked among the last of the total population.

Graph M is a graphic interpretation of this table, showing the category of each story by the color of the bar in the graph. Among the first five stories are two realistic and three fantastic. The last two are realistic.

It can be noted that the same story ranked high with both upper and lower quartiles. "Cowboys are Brave" ranked first on both preference scales. The first five stories in each group had three stories in common. The lower quartile ranked "Brother Rabbit and Tar Baby" fifth, while the upper quartile ranked it seventeenth. "There was Tammie" ranked second with the lower quartile, but ranked seventh with the upper quartile and the total population.

GRAPH M

PERCENTAGES OF PREFERENCE FOR SILENTLY READ HUMOROUS STORIES OF 53 BOYS AND GIRLS IN LOWER QUARTILE IN INTELLIGENCE IN GRADE III

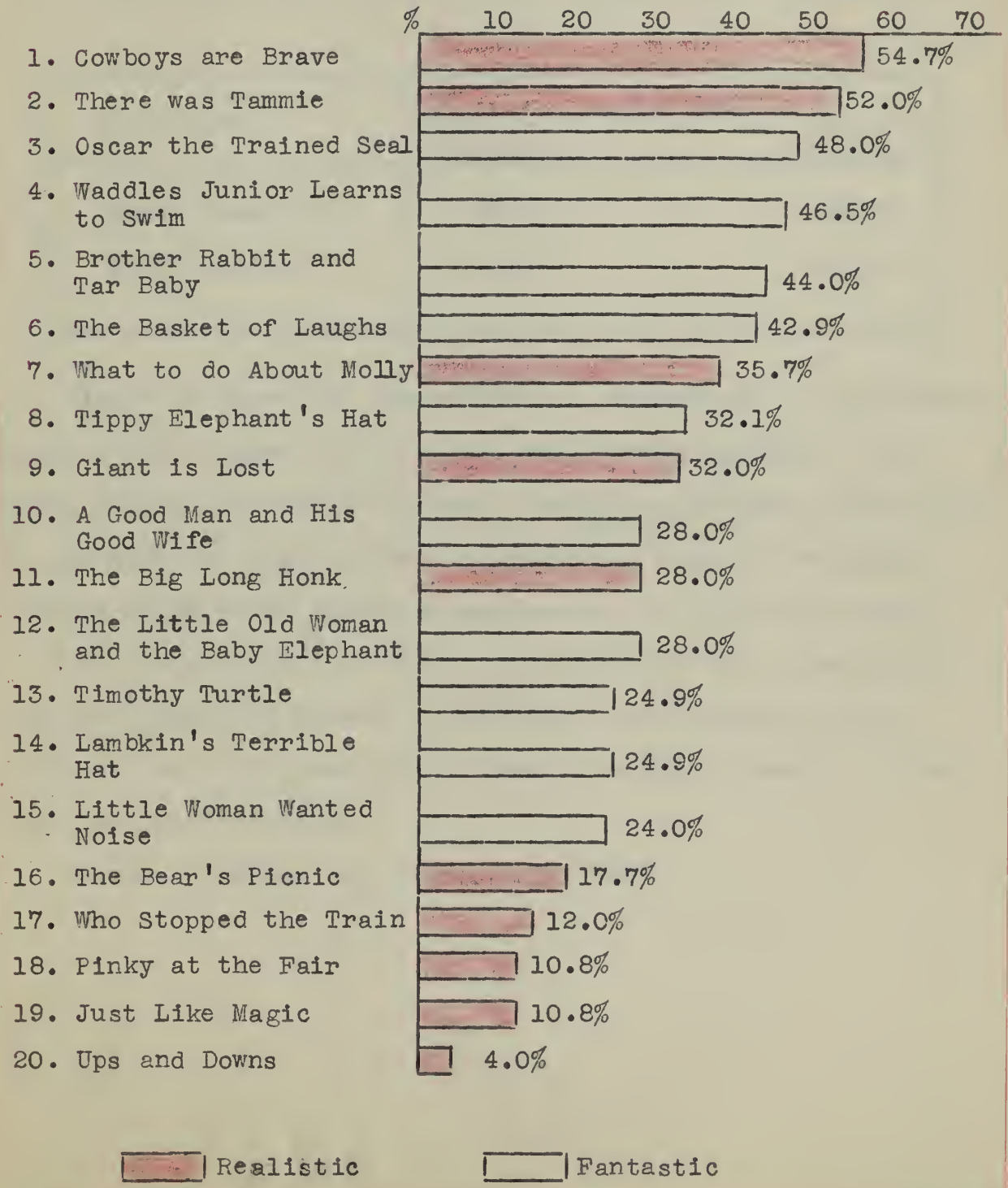


TABLE XI

COMPARISONS OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN SILENTLY READ HUMOROUS STORIES OF 106 BOYS AND GIRLS IN UPPER AND LOWER QUARTILES IN INTELLIGENCE IN GRADE III

Population	Per Cent	
	Realistic	Fantastic
Upper Quartile	50.3%	49.7%
Lower Quartile	42.7%	57.3%

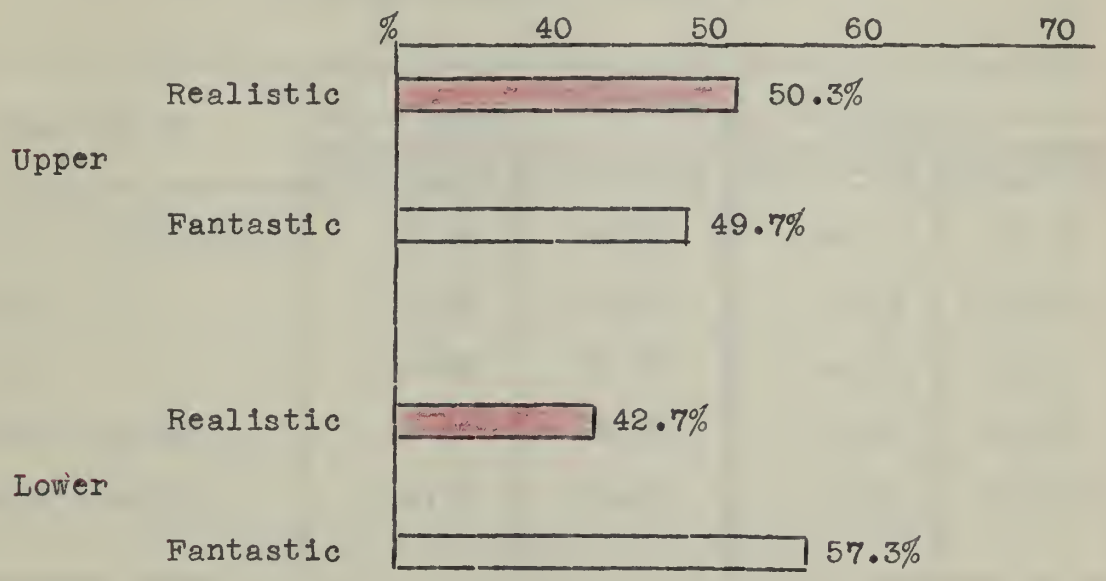
Table XI shows the comparison of percentages of preference for two story types in the upper and lower quartiles. This table should be read as follows: 50.3% of the total votes cast by the upper quartile showed a preference for the realistic stories while 49.7% showed a preference for fantastic tales.

It can be seen that while only 49.7% of the votes cast by the upper quartile showed a preference for fantastic tales, 57.3% of the votes cast by the lower quartile showed a preference for this category.

Graph N further interprets this table.

GRAPH N

COMPARISONS OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN SILENTLY READ HUMOROUS STORIES OF 106 BOYS AND GIRLS IN UPPER AND LOWER QUARTILES IN INTELLIGENCE IN GRADE III



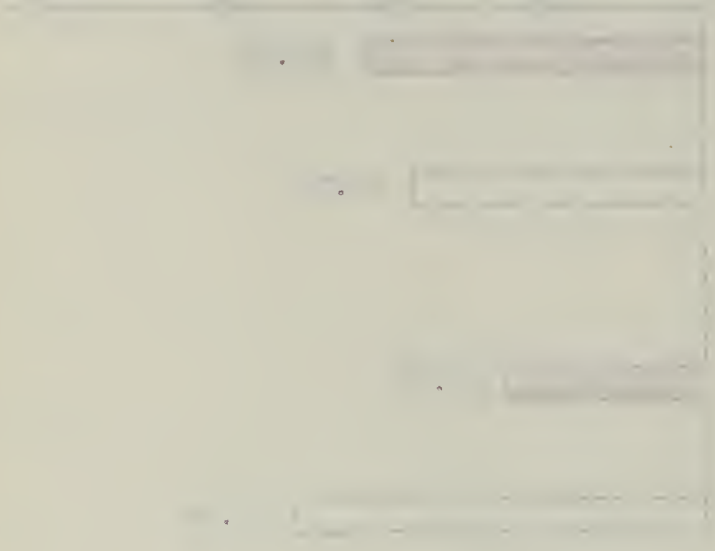


TABLE XII

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN ORAL AND SILENTLY READ HUMOROUS STORIES OF TOTAL POPULATION OF 210, OF 116 BOYS AND 104 GIRLS AND OF 106 BOYS AND GIRLS IN THE UPPER AND LOWER QUARTILES IN INTELLIGENCE IN GRADE III

Population	Per Cent			
	Oral		Silent	
	Realistic	Fantastic	Realistic	Fantastic
Total Population	48.8%	51.2%	42.7%	57.3%
Boys	45.5%	54.5%	40.6%	59.4%
Girls	52.3%	47.7%	44.8%	55.2%
Upper Quartile	49.4%	50.6%	50.3%	49.7%
Lower Quartile	44.5%	55.5%	42.7%	57.3%

Although the oral part of this experiment consisted of groups of paired realistic and fantastic stories and the silent part consisted of unpaired stories from which the children chose three, it would seem that a comparison of the percentages of preference for the two story types in both parts would prove interesting.

Table XII shows a comparison of percentages of preference for the two story types in the oral and silently read stories of the various groups considered in the preceding pages. It should be read as follows: In the oral part of the experiment, 48.8% of the votes cast showed a preference for realistic stories, while 51.2% showed a preference for fantastic

tales. In the silent part, 42.7% of the votes cast showed a preference for the realistic stories and 57.3% showed a preference for the fantastic tales.

It can be noted that the girls' vote in the oral part showed a percentage of preference of 52.3% for realistic stories, while in the silent part, they showed a percentage of preference of only 44.8%.

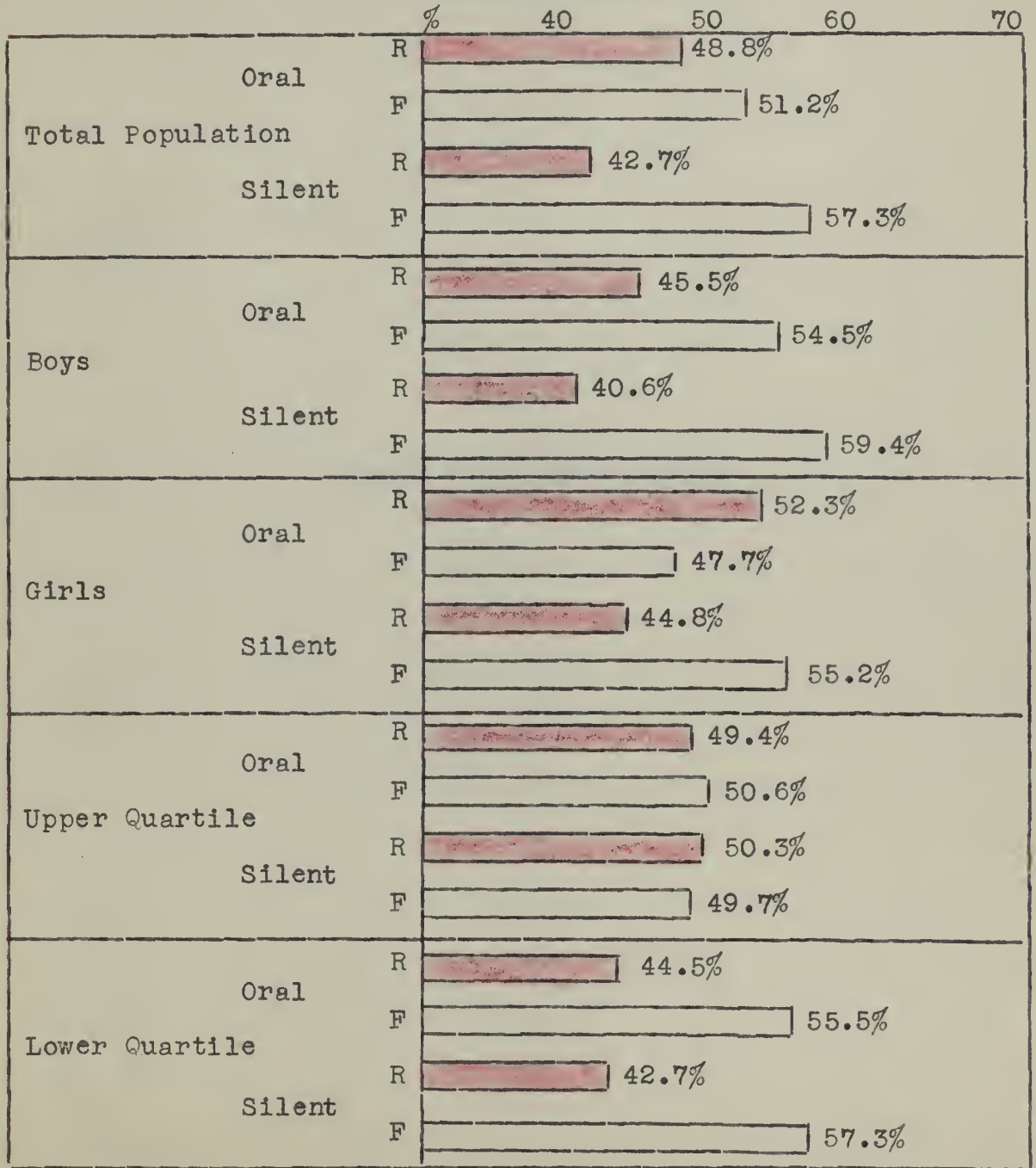
In the oral part, the votes of the upper quartile showed a percentage of preference of 49.4% and 50.3% in the silent part.

Except in the case of the upper quartile, a higher percentage of preference was shown for fantastic tales in the silent part than in the oral part of the experiment.

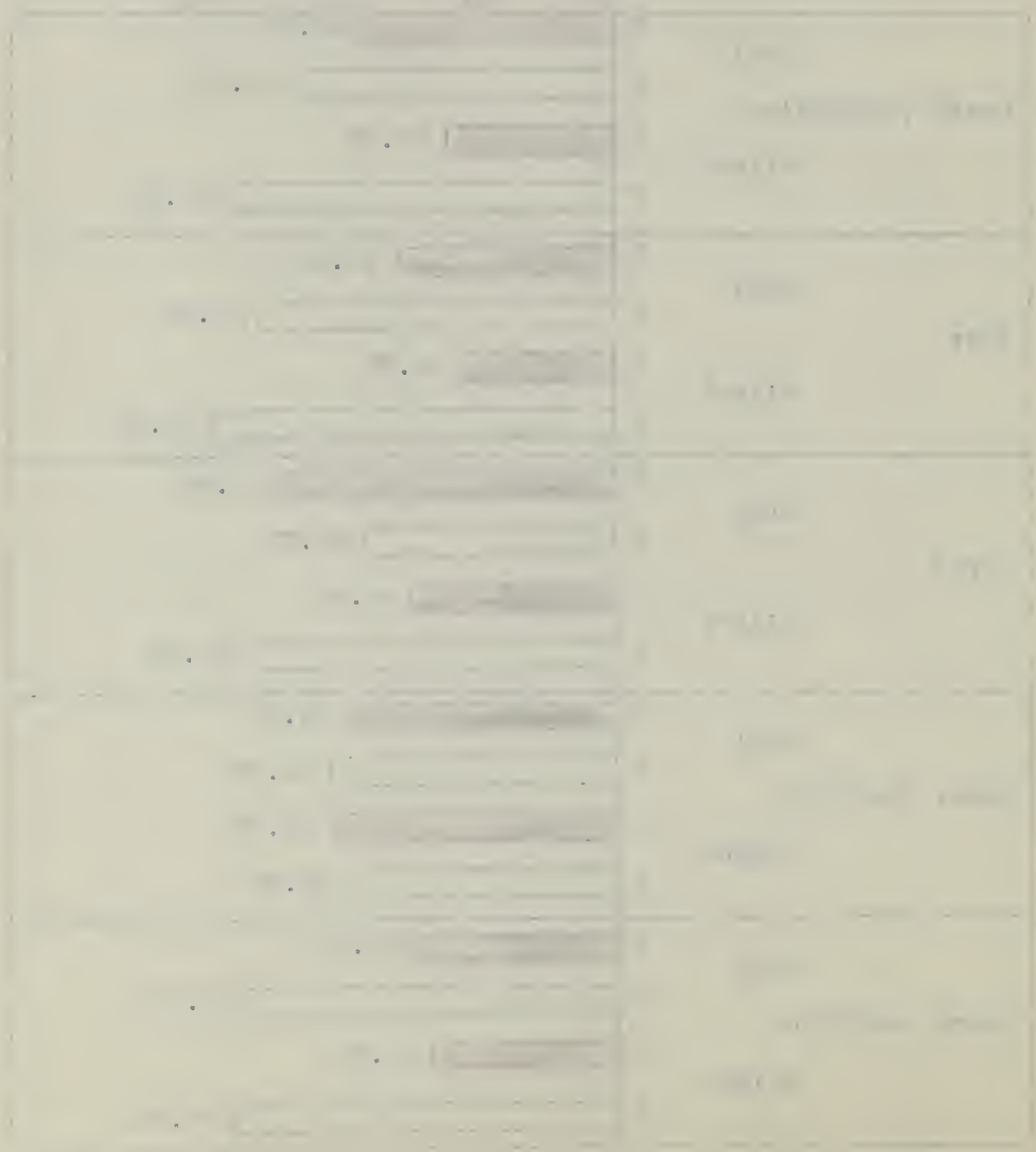
Graph O further interprets this table, showing the categories of story types by the coloration of the bars in the graph.

GRAPH O

COMPARISON OF PERCENTAGES OF PREFERENCE FOR TWO STORY TYPES IN ORAL AND SILENTLY READ HUMOROUS STORIES OF TOTAL POPULATION OF 210, OF 116 BOYS AND 104 GIRLS AND OF 106 BOYS AND GIRLS IN THE UPPER AND LOWER QUARTILES IN INTELLIGENCE IN GRADE III



R = Realistic F = Fantastic



CHAPTER V

SUMMARY AND CONCLUSIONS

CHAPTER V

SUMMARY AND CONCLUSIONS

It was the purpose of this study to discover if possible:

1. The preference of children at Grade III level for individual humorous stories.
2. The story type most popular with the total population.
3. If boys and girls at the third grade level had the same preference for individual humorous stories.
4. If the same type humorous story appealed to both boys and girls in the third grade.
5. If the upper and lower quartiles in intelligence in third grade had the same preference for individual humorous stories.
6. If the same story type appealed to both upper and lower quartiles in intelligence in the third grade.

To accomplish this, 20 humorous stories with advanced vocabulary were chosen for teachers to read to pupils, and 20 humorous stories were taken from third grade readers for the children to read themselves. The oral stories were paired according to their story type, namely: realistic and fantastic. The stories to be read silently were grouped in folders

containing 5 realistic and 5 fantastic stories in each set.

CONCLUSIONS

From this investigation, made in nine third grade classes of varied types of communities available, the following conclusions were drawn:

1. In the oral part of the experiment, the five stories most enthusiastically received by the total population were "Bertram the Dancing Bear", "Blackie the Pet Crow", "Dr. Doolittle", "Elephant's Child" and "Peleg Penniman". Among the first five stories, three were fantastic and two were realistic.

2. Of the story types presented, there was very little difference in preference for the oral stories. The vote of the total population showed a percentage of preference of 48.8% for realistic and 51.2% for fantastic.

In the silently read stories a somewhat larger percentage of preference was shown for the fantastic type. The percentage of preference for the realistic type was 42.7%, while it was 57.3% for the fantastic type.

3. In general, the boys and girls preferred the same stories in the oral part. There were the following exceptions: the boys liked "Elephant's Child", "Mr. Rabbit and Mr. Bear", "Miss Cow Falls Victim to Mr. Rabbit" and "Out Went Susie" considerably better than the girls. These were all fantastic animal stories except for the last one, which was a

realistic animal story. The girls liked "Cubby, a True Bear Story", "Peleg Penniman", "Mary Poppins and the Laughing Gas" and "Rosalinda's Recital" considerably better than the boys. These were all realistic stories except "Mary Poppins and the Laughing Gas" which was a fantastic tale.

In the silently read stories, the boys and girls in general liked the same stories with the following exceptions: the boys liked "Timothy Turtle", "Brother Rabbit and Tar Baby", "The Big Long Honk" and "Ups and Downs" considerably better than the girls. The first two were fantastic and the last two were realistic. The girls liked "Waddles Junior Learns to Swim", "A Good Man and His Good Wife", "Little Woman Wanted Noise" and "Giant is Lost" considerably better than the boys. The first three were fantastic and the last one realistic.

4. In both the oral and silent part, the girls showed a higher percentage of preference for realistic stories than did the boys.

5. In the oral part, the upper and lower quartiles in intelligence, in general liked the same stories. There were the following exceptions: the upper quartile liked "The Peterkins are Obliged to Move" and "Mr. Halfpenny" considerably better than the lower quartile. These were both realistic stories. The lower quartile liked "Goat Takes Care of Himself" and "The Huckabuck Family" considerably

better than the upper quartile. These were both fantastic stories.

In the silently read stories, the upper and lower quartiles in intelligence liked the same stories in general. There were the following exceptions: the upper quartile liked "The Big Long Honk", "Timothy Turtle", "Ups and Downs" and "Who Stopped the Train" considerably better than the lower quartile. "Timothy Turtle" was a fantastic tale, while the rest were realistic. The lower quartile liked "There was Tammie", "Brother Rabbit and Tar Baby" and "Giant is Lost" considerably better than the upper quartile. Of these, "Brother Rabbit and Tar Baby" was fantastic and the other two were realistic.

6. In both the oral and silent parts, the upper quartile showed a higher percentage of preference for realistic stories than did the lower quartile.

CHAPTER VI

LIMITATIONS OF THE STUDY AND PROBLEMS FOR FURTHER RESEARCH

CHAPTER VI

LIMITATIONS OF THE STUDY AND PROBLEMS FOR FURTHER RESEARCH

LIMITATIONS OF THE STUDY

1. The geographical distribution of participants was narrow.
2. The number of participants was restricted.
3. The recorded intelligence quotients was unobtainable for all children.
4. The presentation of material was variable due to the fact that it was necessary to use the third grade teachers available.

PROBLEMS FOR FURTHER RESEARCH

The writer feels that as a result of this study profitable research could be conducted along the following lines:

1. To conduct a similar investigation, using a wider geographical area.
2. To conduct a similar study with a larger group of children.
3. To conduct a similar investigation with children whose intelligence quotients were available.
4. To conduct similar experiments at other grade levels.
5. To conduct a similar experiment to determine child preference for humorous stories and narrative stories.

6. To make a study of third grade books to determine the number and type of humorous stories occurring in them.
7. To make a study of what types of situations pupils at third grade level consider humorous.

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APPENDIX

TITLE OF STORIES INCLUDED IN THE ORAL MATERIAL

FANTASTIC TYPE

GROUP I

Goat Takes Care of Himself

Elephant's Child

Mr. Rabbit and Mr. Bear

Wedding Procession of Rag Doll and Broom Handle

Huckabuck Family

GROUP II

Bertram and the Dancing Bear

Dr. Doolittle and the Pirates

Mary Poppins and the Laughing Gas

Miss Cow Falls Victim to Mr. Rabbit

How the Rhinoceros Got His Skin

TITLE OF STORIES INCLUDED IN THE ORAL MATERIAL

REALISTIC TYPE

GROUP I

The Peterkins Are Obliged to Move

Cubby, a true Bear Story

Peleg Penniman

Doc Goes Hunting

Mr. Halfpenny

GROUP II

Mrs. Peterkin's Tea Party

All Mutt

Out Went Susie

Rosalinda's Recital

Blackie the Pet Crow

TITLE OF STORIES INCLUDED IN THE SILENT MATERIAL

FANTASTIC TYPE

GROUP I

Oscar the Trained Seal

Brother Rabbit and Tar Baby

Little Old Woman and the Baby Elephant

Little Woman Wanted Noise

A Good Man and His Good Wife

GROUP II

Waddles Junior Learns to Swim

Lambkin's Terrible Hat

Tippy Elephant's Hat

The Basket of Laughs

Timothy Turtle

TITLE OF STORIES INCLUDED IN THE SILENT MATERIAL

REALISTIC TYPE

GROUP I

The Big Long Honk

Ups and Downs

Giant is Lost

Who Stopped the Train

There was Tammie

GROUP II

Just Like Magic

The Bears' Picnic

What To Do About Molly

Cowboys Are Brave

Pinky at the Fair

TEACHER DIRECTIONS

PART I Oral Reading by Teacher

A. Please read one story per day, preferably at the same time each day. Read them in the same order they appear on the accompanying pupil ballots. The stories are clearly marked in the books accompanying this material.

B. Pass out ballots and allow pupils to vote after each pair of stories by underlining the one they preferred. The same ballots will be passed out five times. Be sure the names of the pupils are put on the ballots at the first voting.

PART II Silent Reading by the Pupils

A. Please allow each pupil to read all ten stories provided in the folder accompanying this material. Give help whenever necessary.

B. At the end of his reading, have the ballots available to him. Have him underline his choices, the three he most enjoyed reading.

PART III Filling Out of Summary Sheet

A. List pupils alphabetically.

B. Indicate sex, intelligence quotient, name of test and the date administered in the columns indicated. If an intelligence quotient is not available for any pupil, please indicate your estimation of his general class standing specific enough for proper placement in the upper or lower quartile group.

C. Enter the children's choices by story number in the spaces indicated, using 1a and 1b, 2a and 2b, etc. in tabulating their oral choices.

SAMPLE BALLOT FOR THE ORAL MATERIAL, GROUP I

Name_____School_____

Draw a line under the story in each group that you enjoyed most.

1. The Peterkins Are Obliged to Move

   Goat Takes Care of Himself

2. Cubby, a True Bear Story

   Elephant's Child

3. Peleg Penniman

   Mr. Rabbit and Mr. Bear

4. Wedding Procession of the Rag Doll and the Broom Handle

   Doc Goes Hunting

5. Mr. Halfpenny

   Huckabuck Family

SAMPLE BALLOT FOR THE ORAL MATERIAL, GROUP II

Name_____School_____

Draw a line under the story in each group that you enjoyed most.

1. Mrs. Peterkin's Tea Party

   Bertram and the Dancing Bear

2. Dr. Doolittle and the Pirates

   All Mutt

3. Mary Poppins and the Laughing Gas

   Out Went Susie

4. Miss Cow Falls Victim to Mr. Rabbit

   Rosalinda's Recital

5. How the Rhinoceros Got His Skin

   Blackie the Pet Crow

SAMPLE BALLOT FOR THE SILENT MATERIAL, GROUP I

Name_____School_____

Draw a line under the three stories you most enjoyed reading.

1. Oscar the Trained Seal
2. Ups and Downs
3. There was Tammie
4. A Good Man and His Good Wife
5. Brother Rabbit and Tar Baby
6. Little Woman Wanted Noise
7. The Big Long Honk
8. Who Stopped the Train
9. Giant is Lost
10. The Little Old Woman and the Baby Elephant

SAMPLE BALLOT FOR THE SILENT MATERIAL, GROUP II

Name_____School_____

Draw a line under the three stories you most enjoyed reading.

1. Waddles Junior Learns to Swim
2. The Bears' Picnic
3. Cowboys Are Brave
4. Pinky at the Fair
5. Tippy Elephant's Hat
6. The Basket of Laughs
7. Timothy Turtle
8. Just Like Magic
9. What to do About Molly
10. Lambkin's Terrible Hat

SOURCES OF STORIES USED IN ORAL PART OF SURVEY

1. Bouve, Pauline Carrington, Lamplight Fairy Tales. Grosset and Dunlap. New York, 1923. 321 pp.

   Rosalinda's Recital

2. Childcraft, Stories of Life and Lands. W. F. Quarrie and Company. Chicago, 1935. 355 pp.

   Doc Goes Hunting

3. Davis, Lavinia R. and Fischer, Marjorie, Grab Bag. Doubleday, Doran and Company, Inc., Garden City, New York, 1941. 312 pp.

   Out Went Susie
   Blackie, the Pet Crow
   Bertram and the Dancing Bear
   All Mutt

4. Davis, Mary Gould, With Cap and Bells. Harcourt, Brace and Company, New York, 1937. 246 pp.

   The Huckabuck Family
   The Wedding Procession of the Rag Doll and the Broom Handle

5. Gates, Arthur I and Ayer, Jean, Let's Look Around. The Macmillan Company. New York, 1940. 408 pp.

   Dr. Doolittle and the Pirates

6. Hale, Lucretia P., The Peterkin Papers. Houghton Mifflin Company, Boston, 1924. 219 pp.

   Mrs. Peterkin's Tea Party
   The Peterkins Are Obliged to Move

7. Harris, Joel Chandler, Uncle Remus. Grosset and Dunlap, New York, 1880. 270 pp.

Miss Cow Falls Victim to Mr. Rabbit
Mr. Rabbit and Mr. Bear

8. Kipling, Rudyard, The Elephant's Child. The Junior Literary Guild and Garden City Publishing Company. Garden City, New York, 1942. 112 pp.

Elephant's Child
How the Rhinoceros Got His Skin

9. Theisen, W. W. and Bond, Guy L., Journey in Storyland. The Macmillan Company, New York, 1945. 376 pp.

Peleg Penniman
Goat Takes Care of Himself
Cubby, a True Bear Story
*Mr. Halfpenny

10. Travers, P. L., Mary Poppins. E. M. Hale and Company, Chicago, 1937. 137 pp.

*Mary Poppins and the Laughing Gas

*Denotes stories included in Appendix.

SOURCES OF STORIES USED IN THE SILENT READING PART OF SURVEY

1. Gray, William S. and Arbuthnot, May Hill, More Streets and Roads. Curriculum Foundation Series. Scott, Foresman and Company, New York, 1947. 317 pp.

   Just Like Magic
   Who Stopped the Train
   *Lambkin's Terrible Hat

2. Gray, William S. and Arbuthnot, May Hill, Streets and Roads. Curriculum Foundation Series. Scott, Foresman and Company, New York, 1947. 319 pp.

   *The Big Long Honk
   Ups and Downs
   Pinky at the Fair
   Tippy Elephant's Hat
   Brother Rabbit and Tar Baby
   The Bears' Picnic
   The Basket of Laughs

3. Hildreth, Gertrude, Felton, Allie Lou, Henderson, Mabel J. and Meoghen, Alice, Faraway Ports. Easy Growth in Reading. The John C. Winston Company, Philadelphia, 1947. 279 pp.

   Oscar the Trained Seal
   Waddles Junior Learns to Swim

4. Ousley, Odille and Russell, David H., Around the Corner. The Ginn Basic Readers. Ginn and Company, Boston, 1948. 240 pp.

   Giant is Lost
   The Little Old Woman and the Baby Elephant
   Little Woman Wanted Noise

5. Russell, David H., Wulfinf, Gretchen and Ousley, Odille, Finding New Neighbors. The Ginn Basic Readers. Ginn and Company, Boston, 1948. 319 pp.

   There was Tammie
   Cowboys are Brave
   A Good Man and His Good Wife
   What to do About Mollie
   Timothy Turtle

   *In Appendix

MR. HALFPENNY

This story is about Mr. Halfpenny, who was president of the Fast Line Street Railway Company.

Fast Line trains started out at 50th Street and ran downtown. There they turned in a loop, and ran back again to 50th Street. For the first part of the way, the Fast Line was an elevated railway. At 20th Street it went down on the ground. Then it went into a long tunnel. Underneath the downtown section, the Fast Line was a subway.

At five o'clock, when many people were going home from work, the Fast Line ran a train out to 50th Street every few minutes. When the trains came to 50th Street, some of them were parked all night in the train yard. Then, in the morning, these cars were ready to take passengers downtown again.

The Fast Line was an important company, and Mr. Halfpenny, its president, was an important man. He had to know how to take care of the men who worked for him. He had to know how to please passengers. He had to know about the machinery that ran his trains. He had to know about arithmetic, so he could keep track of the money.

Mr. Halfpenny hurried around, working hard from morning to night. But there were times, too, when he did nothing harder than crossword puzzles. Every day, riding on the Fast Line to his office, Mr. Halfpenny worked the puzzle in

his morning paper. He told no one how much he liked cross-word puzzles. He was such an important man that he was sure it would seem funny to people for him to enjoy working out puzzles.

On the day of this story, Mr. Halfpenny got off to a bad start. He forgot to buy his morning paper. That is why this adventure happened to him. All the way downtown, Mr. Halfpenny was cross with himself. He didn't care much about missing the news, but he did not like to miss the crossword puzzle.

When Mr. Halfpenny reached his office, he was still feeling put out. But by this time, he had forgotten to be put out with himself. He was ready to be put out with his business.

Mr. Halfpenny hung his hat and coat in the office closet and sat down at his desk. Usually he began the day by reading his mail. But today he pushed a buzzer marked, "Eugene Bugg, Manager".

Soon there was a light knock on Mr. Halfpenny's office door.

"Come in," said the president in a loud voice.

Mr. Bugg came to Mr. Halfpenny's desk. He liked his employer, but he sometimes found it hard to realize how important the president was.

"Bugg," said Mr. Halfpenny, "after a Fast Line train

takes on passengers, the motorman shuts all the doors on the train at one time with an automatic lever, doesn't he?"

"Yes sir," answered Mr. Bugg. "In the morning the motorman looks back and waits for all the people on the platform to get into the cars. Then he closes the doors. At night, when people are getting off the train, the motorman watches until the crowd has left the cars. After that the motorman waits ten seconds, for any passengers who might be slow. Then he closes the doors."

"Then he closes the doors !" shouted Mr. Halfpenny. "I should think so, after waiting ten whole seconds!"

"But, Mr. Halfpenny," said the manager, "we have to give people who are a little slow enough time."

"People should not be slow!" said Mr. Halfpenny. "Tell the motormen to stop waiting for ten extra seconds. As soon as the crowd is out of the trains, have the doors shut."

"Yes, sir," answered his manager. And he tiptoed quietly to the door.

"And, Bugg," roared the president, "I want that change made TODAY."

"Yes, sir," answered Bugg, as he hurried out of the room.

All day long Mr. Halfpenny worked fast and hard. He kept the messenger boys busy, running with messages to Mr. Bugg and to other workers till they were quite out of breath.

Five o'clock came not a minute too soon for the messenger boys, Mr. Bugg, and all the other workers. They were tired out when they closed their desks for the day.

Mr. Halfpenny got into an elevator with four other men, and they zipped quickly down to the street floor. "Good night, gentlemen," said Mr. Halfpenny.

"Good night," said the others. Then they got into four taxicabs waiting at the door. Mr. Halfpenny walked two blocks north and two blocks east to the Fast Line. Mr. Halfpenny always used the Fast Line. But his employees were so tired at night that it was all they could do to get into taxicabs.

Mr. Halfpenny soon reached the subway entrance. He walked down the steps to the Fast Line platform. He paid his fare to a man sitting in a little booth, just as a train roared into the station. He got into the last car and sat down.

Now that he was back on the train, Mr. Halfpenny began to think about crossword puzzles again. One trouble with missing this morning's puzzle was that he also missed the answer to yesterday's puzzle. He had tried to buy a morning paper at noon, but they were all sold.

Mr. Halfpenny looked at all the advertising signs in the train. He looked at the other people in the car. Suddenly he stopped and stared. There, right across the aisle, sat a

fat man reading, and he was reading this morning's paper! No doubt, the man had bought it in the morning and had not finished reading it. So he had saved the paper to read on his way home on the train.

And right then, as Mr. Halfpenny was watching, the fat man finished reading the paper. He folded it up carefully and laid it on the seat beside him.

Mr. Halfpenny might have taken the newspaper right then, when the fat man put it down. But somehow, Mr. Halfpenny didn't like to do that. "I will just wait until that man gets off," thought Mr. Halfpenny. "Then I will go across the aisle and get the paper."

The train went on and on in its tunnel under the busy city streets. It stopped at stations to pick up crowds of people on their way home from work. By and by it came up out of the tunnel, and climbed the high elevated track.

The fat man and his paper were still on the train. The Fast Line went on. It stopped at 30th Street, and the man was still on the train. It stopped at 40th Street, and the fat man had not got off yet.

At last the train rolled into 50th Street station, the end of the line. All the passengers except Mr. Halfpenny rushed for the door. The fat man trailed out, too, leaving the newspaper that Mr. Halfpenny wanted so much. The president of the Fast Line crossed the aisle, picked up the paper

and started for the door. But just as he did this, the train door slammed shut, and the train started to move!

"Stop! Let me out!" shouted Mr. Halfpenny, pounding on the door. "Stop this train, I say!"

But no one heard Mr. Halfpenny, and the train moved on.

Mr. Halfpenny stood there, with the morning paper in his hand, feeling quite foolish. "Oh, dear," said Mr. Halfpenny helplessly. "Oh, dear me!" Because, just then, he remembered that this very morning he had ordered all motormen to shut train doors without waiting for slow passengers. And now here he was, and the train was moving away from the station.

They had gone just a little way when bump, the cars came to a stop! The lights went out. Mr. Halfpenny looked out of the window. Sure enough, this train was one that would lie over in the train yard all night. Probably the next train would go back downtown. But this one would stay in the yards until morning.

"Well," thought Mr. Halfpenny, "I can't stay here. I'll just get out and walk back to the station. That won't take long.

It was very dark in the train yard, but Mr. Halfpenny could see the bright lights of the station not far away. "I hope no one sees me," he said to himself. "They would aks how I got left here." Mr. Halfpenny did not care to say

that he had been looking for a crossword puzzle.

Carefully Mr. Halfpenny took hold of the edge of the car door and pulled it open. He was all ready to jump to the ground when he heard men's voices, near the car. "This car seems all right," said one man as he flashed a light over the wheels.

Suddenly one of the men flashed his light into the car window. "Looks like this glass is cracked," he said, looking up at it. And the next thing Mr. Halfpenny knew, the light was right on him. The men saw who it was. "Why," said one of the workmen, "it's Mr. Halfpenny."

"My goodness, Mr. Halfpenny, what are you doing in here," asked the other man.

The president of the Fast Line clutched his morning paper. "I got caught in the train," he said. Then he added, "The car doors were shut before I could get out."

The two workmen looked at each other, and they looked at Mr. Halfpenny. But they didn't ask any more questions. They thought it was better not to seem curious. They helped Mr. Halfpenny down out of the train, and he walked on toward the station. "Good night, gentlemen," he said.

And the workmen said, "Good night, sir," shaking their heads. Then Mr. Halfpenny walked briskly home, carrying his morning paper.

The next morning, at nine o'clock, Mr. Halfpenny entered

his office. He hung his hat and coat in the closet. Then he pushed the buzzer marked, "Eugene Bugg, Manager".

A light knock sounded on Mr. Halfpenny's office door.

"Come in," roared the president, and Mr. Bugg quietly slipped through the door.

"Bugg," said Mr. Halfpenny, "when people are getting off our trains, the doors are closed too soon. They should be left open longer."

"But, Mr. Halfpenny," said the manager, "you told me yesterday--"

Mr. Halfpenny looked at his manager crossly. "It doesn't matter about yesterday," he said. "Some passengers might have good reasons for being slow. And if people get caught in our cars, they will stop riding on the Fast Line."

Mr. Bugg sighed. "All right, sir," he said, and started for the door.

Mr. Halfpenny looked up. "Bugg," he said loudly. "Put through this order TODAY."

"Yes," said Mr. Bugg.

"Before five o'clock, too," shouted Mr. Halfpenny. "Somebody might get left in those cars!"

--By Judith M. Unger

MARY POPPINS AND THE LAUGHING GAS

"Are you quite sure he will be at home?" said Jane, as they got off the Bus, she and Michael and Mary Poppins.

"Would my Uncle ask me to bring you to tea if he intended to go out, I'd like to know?" said Mary Poppins, who was evidently very offended by the question. She was wearing her blue coat with the silver buttons and the blue hat to match, and on the days when she wore these it was the easiest thing in the world to offend her.

All three of them were on the way to pay a visit to Mary Poppins' uncle, Mr. Wigg, and Jane and Michael had looked forward to the trip for so long that they were more than half afraid that Mr. Wigg might not be in, after all.

"Why is he called Mr. Wigg-does he wear one?" asked Michael, hurrying along beside Mary Poppins.

"He is called Mr. Wigg because Mr. Wigg is his name. And he doesn't wear one. He is bald," said Mary Poppins. "And if I have any more questions we will just go Back Home." And she sniffed her usual sniff of displeasure.

Jane and Michael looked at each other and frowned. And the frown meant: "Don't let's ask her anything else or we'll never get there."

Mary Poppins put her hat straight at the Tobacconist's Shop at the corner. It had one of those curious windows

where there seem to be three of you instead of one, so that if you look long enough at them you begin to feel you are not yourself but a whole crowd of somebody else. Mary Poppins sighed with pleasure, however, when she saw three of herself, each wearing a blue coat with silver buttons and a blue hat to match. She thought it was such a lovely sight that she wished there had been a dozen of her or even thirty. The more Mary Poppins the better.

"Come along," she said sternly, as though they had kept her waiting. Then they turned the corner and pulled the bell of Number Three, Robertson Road. Jane and Michael could hear it faintly echoing from a long way way and they knew that in one minute, or two at the most, they would be having tea with Mary Poppins's uncle, Mr. Wigg, for the first time ever.

"If he's in, of course," Jane said to Michael in a whisper.

At that moment the door flew open and a thin, watery-looking lady appeared.

"Is he in?" said Michael quickly.

"I'll thank you," said Mary Poppins, giving him a terrible glance, "to let me do the talking."

"How do you do, Mrs. Wigg," said Jane politely.

"Mrs. Wigg!" said the thin lady, in a voice even thinner than herself. "How dare you call me Mrs. Wigg? No, thank

you! I'm plain Miss Persimmon and proud of it. Mrs. Wigg indeed!" She seemed to be quite upset, and they thought Mr. Wigg must be a very odd person if Miss Persimmon was so glad not to be Mrs. Wigg.

"Straight up and first door on the landing," said Miss Persimmon, and she went hurrying away down the passage saying: "Mrs. Wigg indeed!" to herself in a high, thin, outraged voice.

Jane and Michael followed Mary Poppins upstairs. Mary Poppins knocked at the door.

"Come in! Come in! And welcome!" called a loud, cheery voice from inside. Jane's heart was pitter-pattering with excitement.

"He is in!" she signaled to Michael with a look.

Mary Poppins opened the door and pushed them in front of her. A large cheerful room lay before them. At one end of it a fire was burning brightly and in the center stood an enormous table laid for tea--four cups and saucers, piles of bread and butter, crumpets, coconut cakes and a large plum cake with pink icing.

"Well, this is indeed a Pleasure," a huge voice greeted them, and Jane and Michael looked round for its owner. He was nowhere to be seen. The room appeared to be quite empty. Then they heard Mary Poppins saying crossly:

"Oh, Uncle Albert--not again? It's not your birthday,

is it?"

And as she spoke she looked up at the ceiling. Jane and Michael looked up too and to their surprise saw a round, fat, bald man who was hanging in the air without holding on to anything. Indeed, he appeared to be sitting on the air, for his legs were crossed and he had just put down the newspaper which he had been reading when they came in.

"My dear," said Mr. Wigg, smiling down at the children, and looking apologetically at Mary Poppins, "I'm very sorry, but I'm afraid it is my birthday."

"Tch,tch,tch!" said Mary Poppins.

"I only remembered last night and there was no time then to send you a postcard asking you to come another day. Very distressing, isn't it?" he said, looking down at Jane and Michael.

"I can see you're rather surprised," said Mr. Wigg. And, indeed, their mouths were so wide open with astonishment that Mr. Wigg, if he had been a little smaller, might almost have fallen into one of them.

"I'd better explain, I think," Mr. Wigg went on calmly. "You see, it's this way. I'm a cheerful sort of man and very disposed to laughter. You wouldn't believe, either of you, the number of things that strike me as being funny. I can laugh at pretty nearly everything, I can."

And with that Mr. Wigg began to bob up and down, shaking

with laughter at the thought of his own cheerfulness.

"Uncle Albert!" said Mary Poppins, and Mr. Wigg stopped laughing with a jerk.

"Oh, beg pardon, my dear. Where was I? Oh, yes. Well, the funny thing about me is--all right, Mary, I won't laugh if I can help it!--that whenever my birthday falls on a Friday, well, it's all up with me. Absolutely U.P.," said Mr. Wigg.

"But why----?" began Jane.

"But how----?" began Michael.

"Well, you see, if I laugh on that particular day I become so filled with Laughing Gas that I simply can't keep on the ground. Even if I smile it happens. The first funny thought, and I'm up like a balloon. And until I can think of something serious I can't get down again." Mr. Wigg began to chuckle at that, but he caught sight of Mary Poppins's face and stopped the chuckle, and continued:

"It's awkward, of course, but not unpleasant. Never happens to either of you, I suppose?"

Jane and Michael shook their heads.

"No, I thought not. It seems to be my own special habit. Once, after I'd been to the Circus the night before, I laughed so much that--would you believe it?--I was up here for a whole twelve hours, and couldn't get down till the last stroke of midnight. Then, of course, I came down with

a flop because it was Saturday and not my birthday any more. It's rather odd, isn't it? Not to say funny?

"And now here it is Friday again and my birthday, and you two and Mary P. to visit me. Oh, Lordy, Lordy, don't make me laugh, I beg of you--" But although Jane and Michael had done nothing very amusing, except to stare at him in astonishment, Mr. Wigg began to laugh again loudly, and as he laughed he went bouncing and bobbing about in the air, with the newspaper rattling in his hand and his spectacles half on and half off his nose.

He looked so comic, floundering in the air like a great human bubble, clutching at the ceiling sometimes and sometimes at the gas-bracket as he passed it, that Jane and Michael, though they were trying hard to be polite, just couldn't help doing what they did. They laughed. And they laughed. They shut their mouths tight to prevent the laughter escaping, but that didn't do any good. And presently they were rolling over and over on the floor, squealing and shrieking with laughter.

"Really!" said Mary Poppins. "Really, such behavior!"

"I can't help it, I can't help it!" shrieked Michael as he rolled into the fender. "It's so terribly funny. Oh, Jane, isn't is funny?"

Jane did not reply, for a curious thing was happening to her. As she laughed she felt herself growing lighter and

lighter, just as though she were being pumped full of air. It was a curious and delicious feeling and it made her want to laugh all the more. And then suddenly, with a bouncing bound, she felt herself jumping through the air. Michael, to his astonishment, saw her go soaring up through the room. With a little bump her head touched the ceiling and then she went bouncing along it till she reached Mr. Wigg.

"Well!" said Mr. Wigg, looking very surprised indeed. "Don't tell me it's your birthday, too?" Jane shook her head.

"It's not? Then this Laughing Gas must be catching! Hi--whoa there, look out for the mantelpiece!" This was to Michael, who had suddenly risen from the floor and was swooping through the air, roaring with laughter, and just grazing the china ornaments on the mantelpiece as he passed. He landed with a bounce right on Mr. Wigg's knee.

"How do you do," said Mr. Wigg, heartily shaking Michael by the hand. "I call this really friendly of you--bless my soul, I do! To come up to me since I couldn't come down to you--eh?" And then he and Michael looked at each other and flung back their heads and simply howled with laughter.

"I say," said Mr. Wigg to Jane, as he wiped his eyes. "You'll be thinking I have the worst manners in the world. You're standing and you ought to be sitting--a nice young lady like you. I'm afraid I can't offer you a chair up

here, but I think you'll find the air quite comfortable to sit on. I do."

Jane tried it and found she could sit down quite comfortably on the air. She took off her hat and laid it down beside her and it hung there in space without any support at all.

"That's right," said Mr. Wigg. Then he turned and looked down at Mary Poppins.

"Well, Mary, we're fixed. And now I can inquire about you, my dear, I must say, I am very glad to welcome you and my two young friends here today--why, Mary, you're frowning. I'm afraid you don't approve of--er--all this."

He waved his hand at Jane and Michael, and said hurriedly:

"I apologize, Mary, my dear. But you know how it is with me. Still, I must say I never thought my two young friends here would catch it, really I didn't, Mary! I suppose I should have asked them for another day or tried to think of something sad or something----"

"Well, I must say," said Mary Poppins primly, "that I have never in my life seen such a sight. And at your age, Uncle----"

"Mary Poppins, Mary Poppins, do come up!" interrupted Michael. "Think of something funny and you'll find it's quite easy."

"Ah, now do, Mary!" said Mr. Wigg persuasively.

"We're lonely up here without you!" said Jane, and held out her arms towards Mary Poppins. "Do think of something funny!"

"Ah, she doesn't need to," said Mr. Wigg sighing. "She can come up if she wants to, even without laughing--and she knows it." And he looked mysteriously and secretly at Mary Poppins as she stood down there on the hearthrug.

"Well," said Mary Poppins, "it's all very silly and undignified, but, since you're all up there and don't seem able to get down, I suppose I'd better come up, too."

With that, to the surprise of Jane and Michael, she put her hands down at her sides and without a laugh, without even the faintest glimmer of a smile, she shot up through the air and sat down beside Jane.

"How many times, I should like to know," she said snappily, "have I told you to take off your coat when you come into a hot room?" And she unbuttoned Jane's coat and laid it neatly on the air beside the hat.

"That's right, Mary, that's right," said Mr. Wigg contentedly, as he leaned down and put his spectacles on the mantelpiece. "Now we're all comfortable----"

"There's comfort and comfort," sniffed Mary Poppins.

"And we can have tea," Mr. Wigg went on, apparently not noticing her remarks. And then a startled look came over

his face.

"My goodness!" he said. "How dreadful! I've just realized--the table's down there and we're up here. What are we going to do? We're here and it's there. It's and awful tragedy--awful! But oh, it's terribly comic!" An he hid his face in his handkerchief and laughed loudly into it. Jane and Michael, though they did not want to miss the crumpets and the cakes, couldn't help laughing too, because Mr. Wigg's mirth was so infectious.

Mr. Wigg dried his eyes.

"There's only one thing for it," he said. "We must think of something serious. Something sad, very sad. And then we shall be able to get down. Now--one, two three! Something very sad, mind you!"

They thought and thought, with their chins on their hands.

Michael thought of school, and that one day he would have to go there. But even that seemed funny today and he had to laugh.

Jane thought: "I shall be grown up in another fourteen years!" But that didn't sound sad at all but quite nice and rather funny. She could not help smiling at the thought of herself grown up, with long skirts and a handbag.

"There was my poor Aunt Emily," thought Mr. Wigg out loud. "She was run over by an omnibus. Sad. Very sad.

Unbearably sad. Poor Aunt Emily. But they saved her umbrella. That was funny, wasn't it?" And before he knew where he was, he was heaving and trembling and bursting with laughter at the thought of Aunt Emily's umbrella.

"It's no good," he said, blowing his nose. "I give it up. And my young friends here seem to be no better at sadness than I am. Mary, can't you do something? We want our tea."

To this day Jane and Michael cannot be sure of what happened then. All they know for certain is that, as soon as Mr. Wigg had appealed to Mary Poppins, the table below began to wriggle on its legs. Presently it was swaying dangerously, and then with a rattle of china and with cakes lurching off their plates on to the cloth, the table came soaring through the room, gave one graceful turn, and landed beside them so that Mr. Wigg was at its head.

"Good girl!" said Mr. Wigg, smiling proudly upon her. "I knew you'd fix something. Now, will you take the foot of the table and pour out, Mary? And the guests on either side of me. That's the idea," he said, as Michael ran bobbing through the air and sat down on Mr. Wigg's right. Jane was at his left hand. There they were, all together, up in the air and the table between them. Not a single piece of bread and butter or a lump of sugar had been left behind.

Mr. Wigg smiled contentedly.

"It is usual, I think, to begin with bread and butter," he said to Jane and Michael, "but as it's my birthday we will begin the wrong way--which I always think is the right way--with the Cake!"

And he cut a large slice for everybody.

"More tea?" he said to Jane. But before she had time to reply there was a quick, sharp knock at the door.

"Come in!" called Mr. Wigg.

The door opened, and there stood Miss Persimmon with a jug of hot water on a tray.

"I thought, Mr. Wigg," she began, looking searchingly around the room, "you'd be wanting some more hot--- Well, I never! I simply never!" she said, as she caught sight of them all seated on the air around the table. "Such goings on I never did see. In all my born days I never saw such. I'm sure, Mr. Wigg, I always knew you were a bit odd. But I've closed my eyes to it--being as how you paid your rent regular. But such behavior as this--having tea in the air with your guests--Mr. Wigg, sir, I'm astonished at you! It's that undignified, and for a gentleman of your age--I never did--"

"But perhaps you will, Miss Persimmon!" said Michael.

"Will what?" said Miss Persimmon haughtily.

"Catch the Laughing Gas, as we did," said Michael.

Miss Persimmon flung back her head scornfully.

"I hope, young man," she retorted, "I have more respect for myself than to go bouncing about in the air like a rubber ball on the end of a bat. I'll stay on my own feet, thank you, or my name's not Amy Persimmon, and--oh dear, oh dear, my goodness, oh DEAR--what is the matter? I can't walk, I'm going, I--oh, help, HELP!"

For Miss Persimmon, quite against her will, was off the ground and was stumbling through the air, rolling from side to side like a very thin barrel, balancing the tray in her hand. She was almost weeping with distress as she arrived at the table and put down her jug of hot water.

"Thank you," said Mary Poppins in a calm, very polite voice.

Then Miss Persimmon turned and went wafting down again, murmuring as she went: "So undignified--and me a well-behaved, steady-going woman. I must see a doctor---"

When she touched the floor she ran hurriedly out of the room, wringing her hands, and not giving a single glance backwards.

"So undignified!" they heard her moaning as she shut the door behind her.

"Her name can't be Amy Persimmon, because she didn't stay on her own feet!" whispered Jane to Michael.

But Mr. Wigg was looking at Mary Poppins--a curious look, half-amused, half-accusing.

"Mary, Mary, you shouldn't--bless my soul, you shouldn't, Mary. The poor old boyd will never get over it. But, oh, my Goodness, didn't she look funny waddling through the air--my Gracious Goodness, but didn't she?"

And he and Jane and Michael were off again, rolling about the air, clutching their sides and gasping with laughter at the thought of how funny Miss Persimmon had looked.

"Oh dear!" said Michael. "Don't make me laugh any more. I can't stand it! I shall break!" "Oh, oh, oh!" cried Jane, as she gasped for breath, with her hand over her heart. "Oh, my Gracious, Glorious, Galumphing Goodness!" roared Mr. Wigg, dabbing his eyes with the tail of his coat because he couldn't find his handkerchief.

"IT IS TIME TO GO HOME," Mary Poppins's voice sounded above the roars of laughter like a trumpet.

And suddenly, with a rush Jane and Michael and Mr. Wigg came down. They landed on the floor with a huge bump, all together. The thought that they would have to go home was the first sad thought of the afternoon, and the moment it was in their minds the Laughing Gas went out of them.

Jane and Michael sighed as they watched Mary Poppins come slowly down the air, carrying Jane's coat and hat.

Mr. Wigg sighed, too. A great, long, heavy sigh.

"Well, isn't that a pity?" he said soberly. "It's very

sad that you've got to go home. I never enjoyed an afternoon so much--did you?"

"Never," said Michael sadly, feeling how dull it was to be down on the earth again with no Laughing Gas inside him.

"Never, never," said Jane, as she stood on tiptoe and kissed Mr. Wigg's withered-apple cheeks. "Never, never, never, never . . .!"

They sat on either side of Mary Poppins going home in the Bus. They were both very quiet, thinking over the lovely afternoon. Presently Michael said sleepily to Mary Poppins:

"How often does your Uncle get like that?"

"Like what?" said Mary Poppins sharply, as though Michael had deliberately said something to offend her.

"Well--all bouncy and boundy and laughing and going up in the air."

"Up in the air?" Mary Poppins's voice was high and angry. "What do you mean, pray, up in the air?"

Jane tried to explain.

"Michael means--is your Uncle often full of Laughing Gas, and does he often go rolling and bobbing about on the ceiling when----"

"Rolling and bobbing! The idea! Rolling and bobbing on the ceiling! I'm ashamed of you for suggesting such a

thing!" Mary Poppins was obviously very offended.

"But he did!" said Michael. "We saw him."

"What, roll and bob? How dare you! I'll have you know that my Uncle is a sober, honest, hard-working man, and you'll be kind enough to speak of him respectfully. And don't bite your Bus ticket! Roll and bob, indeed--the idea!"

Michael and Jane looked across Mary Poppins at each other. They said nothing, for they had learned that it was better not to argue with Mary Poppins, no matter how odd anything seemed.

But the look that passed between them said: "Is it true or isn't is? About Mr. Wigg. Is Mary Poppins right or are we?"

But there was nobody to give them the right answer.

The Bus roared on, wildly lurching and bounding.

Mary Poppins sat between them, offended and silent, and presently, because they were very tired, they crept closer to her and leaned up against her sides and fell asleep, still wondering. . . .

THE BIG LONG HONK

The Big, Long Honk

One day Tommy was riding in the front seat of the car with his father.

"Please let me honk the horn," he said, as they passed a car. "Please!"

"All right," answered his father.

John and Susan were in the back seat. They laughed at their little brother because he always wanted to honk the horn.

Tommy wanted to honk whenever they passed buses or cars or bicycles. And he wanted to honk at every corner, too.

Soon Father drove up to a big brick building and slowed down. Just then the automobile ahead of him began to back out into the street.

"That car might bump into us," said Tommy. And he honked long and loud.

"Stop, Tommy," said Father. "Just a little, short honk is enough."

"All right," answered Tommy. "But I like big, long honks better."

Father stopped the car and got out.

"I have to do an errand," he said. "I'm going to buy some flour and eggs and milk for Mother. Tommy, you stay here with John and Susan."

"All right," answered Tommy, sliding over toward the wheel. "Shall I honk the horn while you do the errand?"

Father had gone into the grocery store and didn't hear him. But Susan cried, "No! No! Don't honk the horn."

"Just forget about the horn," said John. "Look at those boys passing us. They are riding on red bicycles."

Tommy turned to look at the boys on red bicycles, and his arm rested on the wheel. Honk, honk, honk went the horn.

Quickly Tommy lifted his arm from the wheel, but the horn didn't stop.

"Tommy!" cried Susan. "Quit making that awful noise. Don't honk the horn."

"I'm not honking it," said Tommy. "Nobody is honking it."

He held up his hands to show that he wasn't touching the wheel. But the awful noise still kept on, because the horn was stuck.

Then John climbed into the front seat. He pushed and pounded, but he couldn't make the honking stop, no matter how hard he pounded.

Soon there was a crowd of people on the walk beside the car.

"Just listen to that awful noise!" cried a tall man in the crowd. "And look at that big boy behind the wheel. He's honking the horn."

Then Tommy began to laugh. "People think you are honking the horn," he said to John.

John climbed into the back seat again. Then Tommy turned around with a smile. "This is a long honk," he said.

And it was a long honk. It was the longest and loudest honk that Tommy had ever heard.

Dogs barked, and babies cried. People banged their windows shut. Nobody but Tommy liked the big, long honk.

The crowd near the car got bigger. Soon the walk was filled with people.

A policeman with a silver star on his blue coat came hurrying through the crowd. He looked at Tommy and said in a gruff voice, "What do you mean by making such a noise? Quit honking that horn."

"I'm not honking it," cried Tommy. "Nobody is honking it. It started a few minutes ago, and now it won't stop. It's stuck. I think this is fun."

Mr. Hall heard the awful noise and came hurrying out of the grocery store. He pushed his way through the crowd.

"Tommy!" he cried. "Stop honking that horn. Stop this minute!"

"I'm not honking it," said Tommy. "Nobody is honking it. It's stuck."

The storekeeper in his white apron came running out. He was carrying the big bag of groceries that Mr. Hall had bought. In his hurry Mr. Hall had left the flour, eggs, and milk in the store.

Father tried to stop the horn by giving the wheel a little tap. Then he gave it a hard knock. He hammered it with his hand. Bumpety-bump-bump! He pounded and pounded.

But the horn was stuck, and it kept on honking. The noise was terrible.

"I'm sorry," Father told the policeman. "I can't make the horn stop."

Just then a man came running from a filling station on the corner. He said, "Perhaps I can fix your horn."

So the man from the filling station looked at the engine. Then he moved something, and the honking stopped. Suddenly the street seemed very quiet.

"My!" said Father. "I'm glad that awful noise has stopped."

"I'm not," laughed Tommy. "I liked it. It was a big, long honk. A big, long honk at last."

LAMBKINS TERRIBLE HAT

On the Road to Laughter

Lambkin's Terrible Hat

Lambkin was a cunning baby lamb with a black nose and black hoofs. He lived in a green pasture with his mother.

One morning he saw a woman and a little girl at the pasture fence. "Mother," asked Lambkin, "what are those strange things over at the fence? Are they alive?"

"Yes, they are alive," replied his mother. "They are people."

"What are those cunning things on their heads?" asked the lamb. "Do those lovely flowers grow right out of their heads?"

"No, Lambkin," she answered. "Those cunning things on their heads are hats."

All morning while Lambkin played, he thought about hats. "I'd rather have a hat than anything else in the world," he said to himself. "Where can I get a hat?"

In the afternoon he was still thinking about hats. The day was warm, and all the mother sheep and their little lambs stood in the shade of a big tree to keep cool.

When Lambkin saw that his mother's eyes were shut, he walked away by himself to search for a hat.

He jumped on the biggest rock in the pasture and looked around. But Lambkin couldn't see a thing except clover and grass. There wasn't a hat anywhere.

Then he thought, "If I could only get to the other side of the fence and look around in the woods, perhaps I could find a hat for myself."

Lambkin hunted along the fence until he found a place where he could squeeze under it. Then, with a flip of his tail, he ran off into the cool woods.

Soon he saw some May apple plants that had big green leaves.

"Baa!" said Lambkin aloud. "Baa-aa! I think one of those leaves would make me a cunning hat!"

He butted one of the May apple plants with his head until he broke off a big green leaf. It fell on his head and lay there just like a hat.

Now Lambkin walked proudly along, holding his head high and flipping his tail.

He hadn't gone far when he caught sight of a rabbit watching him from behind a bush. The rabbit was holding his paws over his mouth to keep from laughing.

"What's the matter with you, Bunny?" asked Lambkin.

Then Bunny laughed aloud. "Ho, ho, ho!" he shouted. "Who ever saw a hat made of a green leaf?"

"Stop laughing!" said Lambkin, stamping one front hoof. "Stop, or I'll butt you!"

As Lambkin put down his head to butt, the rabbit hopped away. Hippety-hop! At the same time the leaf fell to the ground, and Lambkin didn't even try to pick it up.

"That wasn't a good hat," he thought. "I don't mind losing it. I'll find a better one."

With a flip of his tail he went on. Soon he came to a garden where he saw an Easter basket that a little girl had lost. Lambkin went over and butted it.

"Baa-aa," he bleated. "Are you alive?" But the basket didn't act alive.

"Are you good to eat?" he bleated. But the basket didn't smell good to eat.

"Then I believe you are a hat!" exclaimed Lambkin, butting the basket. He butted so hard that his head went into the basket, and the handle slipped under his chin.

"Oh, what a hat! Oh, what a gorgeous hat," cried Lambkin.

He tossed his head proudly. He skipped about and flipped his tail and stamped his hoofs. But the basket wasn't like the green leaf. It stayed on his head. Lambkin was pleased with this hat. He knew he couldn't lose it.

Off he ran toward the pasture. He could hardly wait to show his gorgeous hat to the other lambs.

Very carefully Lambkin squeezed under the fence, so that he wouldn't harm his gorgeous hat. Then with a flip of his tail he ran to join the other lambs, who were skipping gayly about, kicking up their heels.

But when they saw Lambkin coming with that strange green and yellow thing on his head, they acted very much frightened.

Lambkin's mother didn't act frightened. She acted very cross. "Lambkin," she said, "what is that terrible thing on your head?"

"It's a hat," he said. "A gorgeous hat." And he tossed his head proudly.

"A HAT!" shouted his mother. "And what is a hat doing on a lamb's head?"

"I thought it looked nice," said Lambkin.

"Take that terrible thing off at once!" his mother ordered.

Lambkin was surprised to find that his mother did not like his hat. He hung his head, and the basket slid down over his eyes, so that he could hardly see.

"Take off that terrible hat!" ordered his mother again.

Lambkin tried to take it off. He tossed his head, and he butted it against a stone. The other lambs crept close and watched him struggle and struggle and struggle.

"Baa-aa," bleated Lambkin. "My head is squeezed too tightly into this hat. Won't somebody help me get it off?"

The other lambs struck at the basket with their hoofs and butted it, but they couldn't get it off.

"Old Billy Goat, who lives behind the barn near the bridge, might help you," Lambkin's mother said. "You'd better go to see him."

"Baa-aa," bleated Lambkin. "Billy Goat is very cross. I'd rather not go to see him."

"Go ahead," ordered his mother. "Billy Goat won't harm you."

"Please come with me," begged Lambkin.

"I can't squeeze under the fence," replied his mother. "Billy Goat won't harm you."

Once more the lamb squeezed under the fence. He walked slowly toward the barn, and soon he came to the goat.

Lambkin was so frightened that he could hardly speak aloud. "Please, sir," he said, "can you take this hat off my head?" But he kept backing away in fright.

"Whoa!" said the goat. "Stand still and I'll help you."

Billy Goat took a bite out of the basket and chewed it up. Next he chewed up the handle, and after that he chewed up the rest of the basket. Lambkin's head was free!

"Baa-aa," he bleated. "My mother was right. She said that you could take this terrible hat off my head. Thank you, sir!"

"You're welcome," said the goat. And if you ever get another hat on your head, come right back to me, and I'll chew it off for you."

"Thank you, sir," said Lambkin. "But I'll never put another hat on my head as long as I live! Hats are terrible."

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